musical
COURIER

What's Wrong With Today's Movies?
by Grace Moore

Chopin Makes Bow in New Music Film
by Morris Stoloff

Using American Folksongs in Hollywood
by James Conniff

Review of the World's Music
Established 1880

OCTOBER 15, 1944
20 cents

Grace Moore

Abresch, N. Y.

VIRGINIA **LIVINGSTON**

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NEW YORK OCTOBER 15, 1944 No. 3098

IN THIS ISSUE

Variations
By Leonard Liebling 4
What's Wrong with Today's Movies?
By Grace Moore 5
Chopin Comes to the Musical Films
By Henry Levinger and Morris Stoloff ... 6
President Asks End of Recording Ban 7
Metropolitan Opera Announces Season's Plans . 7
America's Folksongs in Hollywood
By James C. G. Conniff 8
New York Concert Season: Orchestras' Openings 9
Radio, Television: News and Views
By William Taylor 10, 11
Dance Novelties: Ballet and Recitals
By Rosalyn Krokover 12
Buenos Aires Has Ravel and Strauss Festivals
By Jorge M. White 14
News and Reviews of the Recording Studios .. 17
The Musical Parade 19
Silhouettes: The World of Song
By Mary Craig 20, 21
Publishers Offer Rich Array of Music for Holidays 22, 23
In Schools and Studios 26

Petrillo Says "No!"

The quarrel between the phonograph companies and the American Federation of Musicians, the latter headed by James C. Petrillo, has been in the public prints for a long while, and everyone knows the points at issue, the chief one being, broadly speaking, that Petrillo will not allow his membership to make recordings and transcriptions for the companies unless the AFM receives more money from them than it has had heretofore. After long bickerings and negotiations, 105 companies agreed to Petrillo's terms and signed contracts to that effect, but two refused to do so. They are RCA-Victor and Columbia Recording Corporation.

Petrillo issued his ban originally on Aug. 1, 1942. On June 15, 1944, WLB ordered Petrillo's union to remove the ban, but he declined, and said that he would not let his musicians do any more recording unless President Roosevelt personally made the request. After more than two years, the President has just done so, but again Petrillo refuses to rescind his ban, (and has sent a long explanatory telegram to the Executive) on the ground that meanwhile the 105 companies have compromised with his union, and it would not be fair to them to allow the two defiant companies to have their own way.

The whole question hinges on whether or not the attitude of the AFM "unduly impedes the war effort"; in the event that it does, the Government is empowered to act, as in the famous case of the Montgomery Ward & Co. Stabilization Director Vinson has ruled that the stand of the AFM does not impede the war effort, and there the matter rests now.

It is an unfortunate situation, but the law on the subject upholds Petrillo and his men; on the other hand, the two companies (the largest in the industry) resent what they consider coercion. The impasse is nothing new in the relations between employers and labor. How it will eventuate in the present case remains to be seen. Meanwhile, despite the legality of Petrillo's stand, public sentiment is against what it looks upon as arbitrary disregard of an important Government agency and of the President himself. At the risk of appearing to straddle the fence, the Musical Courier nevertheless feels that both sides of the controversy have some merit. Surely a means could be found to agree on a middle course, fair enough, and face-saving enough, to satisfy both the AFM and the recording companies.

• • •

Music in the Movies

Persons with long memories must feel especial astonishment at the role music plays these days in moving pictures. When silent movies first were shown, in the smallest theaters and rooms converted into auditoriums, the musical accompaniment was generally a solo piano, and sometimes an added violin or drum. Today the incidental music for the better class of pictures is furnished by symphonic orchestras and with the aid of sound-track constitutes an integral part of the film presentation. Many of the best serious composers write the scores, and use original material instead of quoting from the masterpieces, as was done up to a few years ago. Some of the recent film scores are so good that they have been performed in concert by several of the major orchestras.

The film composers write after intensive study of the picture, and then fit their music to the locale, scenes, characters and situations, coordinating the whole work into an organic entity, rather than into a series of tonal episodes. The process is not easy, but it has been finely mastered by at least a dozen of the Hollywood music group.

So far as the serious soloists are concerned, nearly all the leading ones have sounded their art in the films, a state of affairs which is a far cry from the time when the moguls of the studios declared that the picture public cared only for crooners and comedy singers. Since then, condensed operas, concertos, operatic arias, and whole symphonies have been done in moving pictures. Who, of the earlier movie public, would have guessed that some day a great Wagnerian soprano would sing the Ho-yo-to-ho, and make it one of the high spots in a film revue, as Flagstad did several seasons ago?

Times change, and television is coming. What that might eventually mean for the cause of good music it is difficult to guess. But to judge by past progress, one need not fear for the future. The marriage of music and movies now is a lasting union.

• • •

Metropolitan Program

Impresario Edward Johnson has announced the plans of the Metropolitan Opera for the season 1944-45, and full details of the schedule are on another page of this issue. He told the press frankly, in a private interview, that he cannot present novelties under war conditions with attendant financial limitations. Therefore the tried and true repertoire will be retained, with several revivals of works not heard for several years. A few new artists are in prospect, and the best of the regular casts have been kept. The roster of conductors is especially fine. Under existing circumstances, Johnson and his associates have done well. No one will cavil at familiar repertoire if given first-class performances. That is the chief thing expected of the Metropolitan, and generally achieved through these many years.

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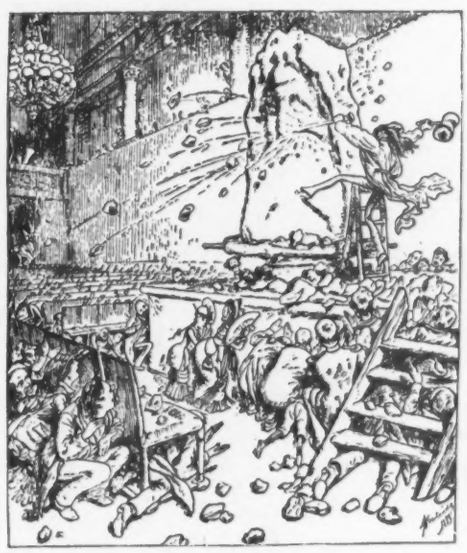
Who Did It?

Probably when Hitler and Goebbels start to justify themselves before the Allied world, each will accuse the other of having ordered the ban on the music of Mendelssohn and Meyerbeer.



IF SCULPTORS GAVE CONCERTS OF THEIR ART . . .

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Sixty-Fifth Year
October 15, 1944

VARIATIONS

By Leonard Liebling

This grippe cold of mine has not been doing any accelerando toward improvement the past week. I was telling a composer that I couldn't understand where I picked up the affliction. He answered, "Perhaps it was the sudden change of atmosphere at the Philharmonic concert, when Rodzinski followed his classics with the Gould arrangement of Gershwin's I Got Rhythm.

"I'll use that in Variations," I said. But the composer blanched. "Frevin's sake, don't, he pleaded; "or, if you do, omit my name. I'm just about to send Rodzinski one of my scores on approval for performance."

• • •

In a review of Dr. Berta Geissman's book The Baton and the Jackboot, published several months ago, The London Musical Times takes her severely to task for her political defense of Wilhelm Furtwängler, whom she served as secretary for twelve years.

The Times points out that after Hitler's seizure of power, it was his plan and Goebbels', to "think 'war' every minute, but shout 'peace' every second." One of the methods was to arrange music festivals, theatrical weeks, art exhibitions, scientific and literary congresses, sports competitions, agricultural shows and the like, all done with unbounded lavishness and attended by high-party officials, to convince the world of Germany's peaceful intentions. "Yet, when Furtwängler gave his Berlin performance of Beethoven's Ninth to the delight of a distinguished foreign audience, he must have known that a few miles from the concerthall, people were being tortured to death in a concentration camp."

Nevertheless he stayed on and on in Germany through all the worst periods of Nazi atrocities despite the fact that "a number of other German artists did not hesitate to leave the country and cut their connections with it, although their racial origin in the Nazi sense was as much 'in order' as that of Furtwängler himself."

It will be remembered that certain factions in New York tried to get our Philharmonic post for him after Toscanini resigned. The German conductor was willing to take it, probably because of the fat salary attached, much larger than he had with the Berlin Philharmonic, and payable in unrestricted dollars and not in the kind of Reichsmarks that had already come to be regarded with suspicion outside of Germany.

Discernment prevailed in the New York Philharmonic executive board, and Furtwängler was not engaged, a result that gives many Americans much satisfaction in retrospect.

• • •

There is no end of the problems one has to face these days. Hardly has a person solved his tax questionnaire, learned the names of the latest places captured in the Russian advance, grasped the points of difference in the current American election conflict, and acquired a dim understanding of the real situation in Argentina, Italy and Spain, than something like this appears in the New York Daily News of July 22:

A noted doctor elaborates on your comment on Kate Smith's voice: "Miss Smith, like Martinelli, does not 'hold her voice back,' or in other words she sings out loud. Thus her voice tends to survive. Additionally, Kate Smith uses the lower register only. This is not an ideal condition but it is far healthier than is the use of the falsetto only. By contrast, today, all of the singers at the Metropolitan use the falsetto register, or use so little of the lower register as not to influence the effect of unbalanced laryngeal development. That is one of the chief reasons that we have not heard any really great women's voices for many years, like Melba's. To my mind, Ponselle was the last great woman's voice at the Metropolitan."

Don't Melchior and Traubel sing their Wagner out loud; aren't the Metropolitan voices surviving; do bassos Pinza and Kipnis mostly avoid the lower register and use falsetto; and why haven't the public and critics found out about that uninfluenced effect of unbalanced laryngeal development? Puzzling over the noted doctor's words has kept me awake nights, and as I need my sleep, I've just sent his findings to a friend in the decoding bureau at Washington and asked for an early elucidation. As soon as it is received, I shall report further to the readers of Variations.

• • •

Here is another musical war story. When Artur Rodzinski gives the first performance of Constellations, by John Wooldridge, with the Philharmonic Orchestra at Carnegie Hall on Nov. 30, the premiere will be the composer's award for having shot down five German planes.

The conductor met Wing Commander Wooldridge, 33-year old RAF pilot, last April when the young Englishman, who had been on 91 night missions over Europe, was in New York. Wooldridge told Rodzinski about Constellations (written during his three and a half years in the RAF and inspired by his night flights) and he gave the work a hearing at one of the orchestra's rehearsals. After the reading he made a proposal to the pilot-composer—one performance of the score for each five German planes he shot down!

A month ago Rodzinski received a letter dated August 1st, Officers Mess, Royal Air Force Station, Gamston, England: "It seems a long time since I saw you in New York and many exciting things have happened to me since then. I broke the Atlantic record in a Mosquito on the way across and then, a few days later, had a slight accident and had to go to the hospital for a week. During the time I was in bed—just before the Invasion started —I wrote a short score for full orchestra which I called 'A Solemn Hymn for Victory.' This has just been performed over here.

"Meanwhile, I have been busy over France since I left the nospital and have earned my first performance of the Constellations. I promised you five juicy Huns for each public performance and I reached that score last week. I must now see if I can earn a second performance! I am looking forward to coming back to New York—the British Air Ministry has promised me leave if you perform the Constellations next season. . . ."

Cable from Rodzinski to Wooldridge: "Have scheduled three performances Constellations November 30, December 1 and 2. As I want you to be present am herewith freeing you from further five to one obligation."

• • •

Lionel Barrymore, actor-composer, has his own system for musical creation; that is, if he is to be believed. He says: "There's nothing new in my compositions. I've borrowed from everybody except the studio gateman, and I'll get around to him later. If your modern composer wants something new, what does he do? He goes back to Scarlatti, Corelli and Couperin, borrows their style and dresses it up. When it comes out, it's the last word."

• • •

Not that it matters much, but it might be pointed out to our correspondent, T. H., that it was not the late Leopold Godowsky who originally said, "Some piano pieces sound as if the fingering had been written first, and the music afterward." The epochal remark had its premiere via this department, and Godowsky mailed me a marked copy of the item, with his pencilled memorandum: "I hope you don't mean my compositions."

Irving Schwerké, another digger-outer of musical joke origins, sent a correction not long ago to the magazine Coronet, as follows:

The authenticity of Bennett Cerf's charming anecdote, reprinted from The Saturday Review of Literature, in Coronet, June, 1944, page 42, anent Toscanini saying to a meandering soloist, "Welcome home, Mr. Ginsberg," is not to be doubted, but it may interest your millions of readers to know that the first time the expression appears in musical literature in the manner indicated in the story, it was due to the great composer Handel.

"At one of Handel's concerts (Burney tells the tale) the violinist Dubourg is said to have extemporized with his instrument to such an extent that he lost his way, but at last came back to the right key, whereupon Handel shouted, so that all could hear, 'Welcome home, Mr. Dubourg, welcome home!'"

• • •

The newspapers report tenor Gigli in collaborationist trouble again with the new regime in liberated Italy. A Rome wag declared, "He ought to keep his mouth shut except for eating and singing."

• • •

Another outlook on vocalism is Harriet Van Horne's in the World-Telegram, who says that "Eddie Howard looks like Rudy Vallee, but sings as if he were fully awake."

CYNTHIA'S MUSICAL EDUCATION.

Mother: "Isn't Dr. Stokovitzky's interpretation of the Salome Dance just too divine?"

Cynthia: "Oh, I don't know! To *me* it lacks sex appeal."

(Cartoon by Davida Nemuth.)

WHAT'S WRONG WITH TODAY'S MOVIES?

By GRACE MOORE

When the editors of the Musical Courier asked me to write this article on Music in Hollywood, my mind flashed back a few years and I began to think about the beginnings of music in the movies. Lawrence Tibbett in The Rogue Song and my first musical picture, One Night of Love, were among the films which opened up a new and ambitious field for the development of music through a then new medium. A glance at the situation, today however, shows that fertile field to be full of musical weeds.

In spite of the difficulties we encountered in making these pictures, stemming from a lack of musical understanding on the part of studio personnel, everybody on the set was afire with the glowing possibilities of the future of music in the films.

Alas, subsequent films showed that these possibilities were never realized! Success limited Hollywood to only one story formula. One Night of Love became a standard and oft repeated pattern. Consequently, public and artists alike lost interest. But, as most things in Hollywood move in cycles, we are now nearing the beginning of the next one.

Singing for servicemen in camps, hospitals, etc., throughout the country has verified what I already knew. The youth of America is music-conscious. They want the best, and when the war is over, music will be at the top of the list in their new post-war world. New musical audiences will be the result of the serviceman's love for song. Therefore, artists and managers alike must be prepared. The returning heroes will look to a new world full of the finer things of life to compensate them for years of war devoid of romance, sordid and full of tough going.

Music After the War

Music knows no barriers and being the most emotional of all the arts, it can help people forget the sorrow of war and build a hopeful and happy future. Music should be a part of the everyday life of America, just as it has been in Europe. This poses a mission for Hollywood—a great mission. To start now to bring great music to the public, to make it a part of their everyday existence. Good musical films can develop understanding and a love of great music. The audiences are tailor-made and waiting.

The influx of European musicians caused by the war has brought a healthy exchange of ideas. We have gained new riches by the debacle abroad and it is from such a situation that inspiration springs and a renaissance of all things cultural grows. With the great natural resources of this country and the experience and tradition of Europe we can build for the future the most musical country in all the world. I hope to live to see the day when our Government participates in this building . . . when the government acknowledges music as an integral part of their program for human welfare, regardless of race, creed or color. European governments never expected to reap financial harvests in their participation in the musical culture of their nations but they did realize that no people can be great if their outlook is purely materialistic.

Hollywood's Greatest Need

Hollywood should plan and build, should garner new laurels by turning to music in a great big way. The public is tired of boogie-woogie, the perverted jazz music. . . . With its tremendous capacity for launching new movie talent, Hollywood can produce musical pictures that are classics—pictures which will have a market and can be revived down the long road of the years, just as operas and operettas are each season. Music is ageless . . . and there would be no age limit to great musical films, *if* they were produced with taste and understanding.

One Night of Love and the film Louise are two cases in point. They are still playing to big audiences throughout the free countries. Louise, which I did in Paris just before the outbreak of the war, was made under the most difficult conditions. We were greatly handicapped by the constant mobilization of our sound men, cameramen, etc., but the only reaction was a determination on all our parts to turn in an excellent job and finish the picture, regardless of the odds posed against us. Enough beauty came out of the endeavor to compensate for all our difficulties.

"Super-Duper" Obsession

Louise, in spite of its imperfections (the result of the exigencies of war), has more truth of atmosphere than any of the other operatic films, though made in California under the best of circumstances. Hollywood seems to be wary of verity in its portrayal of life in musical films. The Quartet from Rigoletto in one of my films became a "quartet" of 40 people. This "more the merrier" idea, that discounts truth and distorts story, was apparent particularly in a picture based on Madame Butterfly, which boasted a scene with a whole series of Japanese bridges, painfully reminiscent of the glorified tinseled days of the Ziegfeld Follies. These inaccuracies are inexcusable.

Filming the Operas

Let Hollywood take operas like La Boheme, Girl of the Golden West, Faust, Romeo and Juliet, and others with great stories; give them splendid English translations, if necessary, cut them to reasonable running time, and it would be on the road to everlasting glory.

American audiences will grow up in the tradition these films create, and the films themselves will survive the passing of time and become classics.

GRACE MOORE IN HER STARRING FILM, ONE NIGHT OF LOVE

WITH SOME OF "THE BOYS" IN TEXAS.

"V" FOR VICTORY!

CHOPIN COMES TO THE MUSIC FILMS

CHOPIN PLAYS FOR A DISTINGUISHED COMPANY.
A scene from A Song to Remember, Columbia's Technicolor production, in which Cornel Wilde, in the role of the composer, is co-starred with Paul Muni and Merle Oberon. The score for the film uses music by Chopin.

By DR. HENRY W. LEVINGER

Hollywood has a reputation for having an unfavorable effect on actors. It is said to make them superficial, thinking only about how to be effective in pictures. A talk with Cornel Wilde, the handsome young leading actor in Columbia's technicolor picture, A Song to Remember, which screens the life of Chopin, proves that this insinuation is wrong.

Wilde, who went through college and university planning to become a doctor, discovered that his real love belonged to the theater. A native New Yorker, he was early privileged to appear in important productions. In Romeo and Juliet he played Tybalt with Vivian Leigh and Laurence Olivier, and was in Love Is Not So Simple with Ina Claire. He appeared in the Guild production of Jeremiah, by Stefan Zweig, and his first appearance in a commercial success was in Moon Over Mulberry Street, which ran 40 weeks. There were also other shows in which he acted, not to mention his work with several stock companies.

In between he travelled widely, living for half a year in Paris and later in other parts of Europe. Wilde, who is half Hungarian by descent, spent six months in his father's native Budapest. Whereas he used his time in Paris to get acquainted with the French spirit and literature, being a frequent visitor to the museums there, he devoted his time in Budapest to the study of art and of fencing. He knows the trends and scope of the European theater very well, and has seen the most famous performances of Reinhardt and Stanislawsky.

In 1940 Hollywood signed him up. He first sat around drawing $350 a week from Warner Bros. but not doing a thing in pictures. This time of enforced idleness lasted six months, until he changed to Twentieth Century-Fox and got there his first real assignment (after being used to bit parts only) in Life Begins at 8:30, with Ida Lupino and Monty Wooley. In the latter picture, he played the part of a composer also. After this, Wilde was given his great opportunity when he was cast by Columbia Pictures as Chopin.

Learned to Play Piano for Film

The task startled the young actor at first. Although very much interested in music, and the owner of a big record library, he did not then play the piano. Since in the picture he was to indulge in this activity most of the time, he was confronted with an enormous technical problem. Wilde decided to learn to be a pianist. With Victor Aller, he practiced on the piano or at a dummy keyboard for 400 hours within a four-month period.

"By the way, the dummy I used," says the young actor, "served Horowitz for practicing purposes and I prayed that his spirit would come over me when I was playing my pieces." Apparently it did, for the shots in which you see Chopin playing—and they make up quite a section of the movie—are very effective. Wilde's hands are revealed performing the intricate Polonaise in A Flat, the Minute Waltz, Nocturne in C Minor, Etude in A Flat and other classic Chopin selections.

Besides getting acquainted with the technical necessities, Wilde studied a lot of literature. He read the works of George Sand and whatever he could get hold of depicting life in the French capital during the first half of the 19th century.

Depicting the Man Chopin

It was considerable responsibility to play the key character of Chopin in a picture with such established stars as Paul Muni in the role of Professor Elsner, the composer's mentor, and Merle Oberon as George Sand, the famous, trouser-wearing writer, particularly since the film spans most of Chopin's life. It traces the talents of this Polish lad, his flight to Paris and his fortuitous meeting with Sand. Then follow the brilliant successes, the concert tours which lead to a dramatic peak—the guiding force being always the woman who, in a manner, accelerated his early death. Several exciting climaxes feature the composer's own works and reveal an extravagant, sparkling and melodious page in 19th century society.

Studied Composer's Mannerisms

"I wanted," says Wilde, "to show even Chopin's affectations and the fact that he was conscious of his genius and fame. I hope that the composer, as I show him, remains a human being with all of his strong points but also all of his weaknesses."

We asked Wilde whether he was tired of Chopin and all of his music after going through these four months of strenuous work, but he denied the allegation. "No," he said. "One of the saddest moments of my life was when we were through making the picture. I felt as if I were saying farewell to someone of whom I had grown very fond, and I love Chopin's music all the more."

Wilde will now go back to Hollywood with his beautiful blond Bostonian wife, the actress Patricia Knight, and his dog, Punch, who is one of the greatest admirers of his master, to start working on his new task, the male lead in Columbia's technicolor picture, One Thousand and One Nights.

HOW THE SCORE WAS PREPARED FROM WORKS OF THE MASTER

By MORRIS STOLOFF

Director of Music, Columbia Pictures

When you find yourself trustee for the works and memory of a great composer, as we have at Columbia in the preparation of a photoplay based in considerable part upon the life of Frederic Chopin, you feel a heavy responsibility.

A Song to Remember, dwells somewhat extensively upon the love affair of the young Chopin and his equally well-known inamorata, Mme. George Sand, and how this infatuation inspired the composer to pen some of his best works.

The role of Chopin is played by Cornel Wilde, with Paul Muni and Merle Oberon co-starred respectively as the composer's devoted mentor, and as the object of his affections.

The story was well and carefully taken care of by Sidney Buchman, whose production the picture is, with expert direction by Charles Vidor. But our part in the music department required just as exhaustive research, the exercise of considerable tact and judgment, and some highly technical accomplishments.

Problem of Selection

Consider, please, that there are enough of the compositions of Chopin extant to provide material for at least eight two-hour recitals, and that nearly all of it was written for the piano alone. In the picture, running almost two hours, students and lovers of Chopin will hear excellent performances of most of their favorites. Others, not so familiar with Chopin as a classicist, will discover the origin of several popular songs that were based on Chopin melodies: for example, I'm Forever Chasing Rainbows, which is the popularized version of Fantaisie Impromptu.

Our problem was to select and discard from perhaps the most extensive repertoire of piano music ever written by a composer. We had also—and this was undoubtedly the most trying part—to fit the sequence of musical works to the story. This necessitated several chronological compromises which I feel will be excused on the grounds of justifiable dramatic license.

We have tried to spot the actual piano performances in such a manner that they would conform to the story mood. The picture deals, in great part, with the love story of Chopin and Mme. Sand, during which period we hear him at work on some of his lighter, less serious music—nocturnes and waltzes, for example. Work on the noble Polonaise in A flat is eclipsed for a time by the romantic mood, but creeps back repeatedly into the darker moods of the young composer, and serves as the theme for his great love of country as contrasted with the romantic music associated with his love.

Concert Tour Portrayed

The stirring Polonaise, however, serves as the pivot for the story's dramatic climax, motivating the break-up between Chopin and Mme. Sand, leading into his great farewell concert tour of the European capitals, and concluding with his fatal illness. The story of the tour is told in montage, and is, I believe, the most exciting single musical sequence I have ever seen on the screen. Excerpts from Chopin's most important and dramatic piano works are presented here—such greatly loved works as his Etude in A minor, the Ballade in A flat, Revolutionary Etude, Valse Brillante and the Polonaise Militaire.

The background music is not so much a dramatic score in the usual sense as an adaptation of Chopin music to the varying moods of the story. It is tastefully and subtly handled by Miklos Rozsa, one of Hollywood's most accomplished composers. The adaptation is pure, and completely free of modern musical tricks. And though the telling of this world-famous love story, in music, would be the delight of any picture composer, we have resisted the temptation to create the usual original score. With such a wealth of material from the composer himself, and in every mood, it would have been sacrilege not to use as much of it as possible. And so we did.

The picture presents some 30-odd Chopin numbers, in full or in part. Even if there were no visual photoplay, the score itself would be a treat. But the strength of the performances and the story itself have served, I think, to make acceptable to everyone—to laymen and musicians alike—the already magnificent music that has come to us from Chopin.

In doing so, the picture will have accomplished a great deal for music, musicians and for motion pictures.

PETRILLO SPURNS ROOSEVELT PLEA TO END RECORDING BAN

Refusing a plea by President Roosevelt to obey the order of the War Labor Board and end the two-year-old ban on the making of recordings by union musicians, James C. Petrillo, president of the American Federation of Musicians, on Oct. 10 said this would be "unfair to the companies now doing business with the union." The action was announced in a nine-page telegram to the President after a two days' closed session of the AFM executive board in Chicago.

Mr. Petrillo said that 105 manufacturing companies had signed contracts with the union stipulating payment of royalties and that only RCA-Victor and Columbia Recording Corporation had not done so. The remedy, he suggested, was for them to sign the same contract. Admitting he had twice stated he would raise the ban on recordings if the President asked him to do so, the union head said that now "we are making records to the extent of nearly four million per month," and his offer "no longer has any further application" because of the agreements in force with the other companies. He referred to the decision of the U. S. Supreme Court in upholding a ruling of the District Court "that we are not violating any law of the United States and that we had a lawful right to take such action to preserve our livelihood." He denied, too, that the AFM had ever struck against RCA and Columbia, or that its action was prejudicial to the carrying on of the war effort, and gave a long list of Army, Navy and other Governmental and institutional organizations for which the union musicians had made free recordings.

William B. Davis and other officials of the War Labor Board, said that, so far as the WLB was concerned, the case was closed. President Roosevelt later said at a press conference he would look into statutes governing such cases.

The wire sent on Oct. 4 by President Roosevelt to Mr. Petrillo read as follows:

"The National War Labor Board has entered directive orders in the dispute between the electrical transcription manufacturers and the American Federation of Musicians.

"Among the provisions of the directive orders is a direction that the federation withdraw its ban against playing for mechanical reproductions of music for commercial use. With this provision the federation has not complied.

"The National War Labor Board and the Director of Economic Stabilization have not recommended government possession and operation. Under the statute it must be found that the labor dispute unduly impedes the war effort.

"It is the opinion of the Director of Economic Stabilization that under all the present circumstances the non-compliance by your union is not unduly impeding the war effort. But this non-compliance may encourage other instances of non-compliance which will impede the war effort.

"In a country which loves democratic government and loves keen competition under the rules of the game, parties to a dispute should adhere to the decisions of the board even though one of the parties may consider the decision wrong.

"Therefore, in the interest of orderly government and in the interest of respecting the considered decision of the board, I request your union to accept the directive orders of the National War Labor Board. What you regard as your loss will certainly be your country's gain."

Mr. Petrillo replied:

"Your request that the American Federations of Musicians lift its ban against playing for mechanical reproductions of music for commercial use has been received. It is very gratifying to the American Federation of Musicians that the Director of Economic Stabilization is of the opinion that we are not unduly impeding the war effort nor are we in violation of any statutory law. This opinion vindicates the position which we have taken throughout this entire controversy."

METROPOLITAN OPERA NAMES NEW ARTISTS AND REVIVALS

Five revivals and the engagement of nine new singers and two new members of the musical staff were announced by Edward Johnson, general manager of the Metropolitan Opera Association, on Oct. 9, for the 18-week season opening Nov. 27.

The opening night cast of Faust is to include Licia Albanese, Raoul Jobin, Martial Singher and Ezio Pinza, with Wilfred Pelletier conducting.

Prominent among the revivals will be Wagner's Die Meistersinger, last given at the Metropolitan in 1939-40. Ponchielli's La Gioconda reappears after five years' absence. The first performance anywhere of a new English version of Rimsky-Korsakoff's Le Coq d'Or, by Tatiana Balkoff Drowne, will be given under the title of The Golden Cockerel. This opera was last heard at the Metropolitan in 1941-42. Since 1937 it has been presented only in its original operatic form.

Beethoven's Fidelio will be heard again after four years' absence. Also last heard during 1942-43 and to be restored is Mozart's Don Giovanni. Another Wagner revival, last heard during the 1942-43 season, is Lohengrin.

Wagner's Ring cycle will be presented in its unabridged form as a special series. Parsifal also will be presented, as usual on Good Friday afternoon, and as last year, the management is planning additional performances.

The roster of conductors includes: Paul Breisach, Emil Cooper, Erich Leinsdorf, Wilfred Pelletier, Karl Riedel, Frank St. Leger, Cesare Sodero and George Szell. Emil Cooper, guest-conductor for last season's revival, Pélléas et Mélisande, as well as Parsifal, will return as a regular conductor. He and George Szell, together with Sodero and Pelletier, will share between them the bulk of the repertory. Leinsdorf, who left the Metropolitan in 1943 to become conductor of the Cleveland Orchestra and was then drafted into the Army, has received his honorable discharge and will return as guest conductor.

Two newcomers to the musical staff are: Karl Kritz, and Wolfgang Martin.

The other members of the musical staff are Kurt Adler, Otello Ceroni, Pietro Cimara, Antonio Dell'Orefice, Karl Riedel, Victor Trucco, Hermann Weigert and Felix Wolfes.

Nine new artists will appear during the season.

Mimi Benzell, soprano, was born in Bridgeport, Conn, won a scholarship at David Mannes School, where she studied the past three years; played the role of Adele in operetta Rosalinda, made operatic debut as Zerlina in Don Giovanni and Queen of the Night in Magic Flute, under the baton of Sir Thomas Beecham, in Mexico City, July 1944.

Morton Bowe, tenor, was born in Plainfield, N. J., heard over the networks with Chicago Theatre of the Air, Ford Hour, Cities Service Concert and other programs; wrote English versions of Carmen, Orpheus in Hades, and Fledermaus, and directed and sang the lead in the last-named production in St. Paul, Minn. Auditions of the Air winner.

William Hargrave, baritone, was born in Philadelphia, studied in California, made his operatic debut with the Hollywood Civic Opera, as Monterone in Rigoletto; toured with the New York Opera Comique, is heard on many radio programs, and was soloist at the Fifth Avenue Presbyterian Church.

Florence Kirk, soprano, was born in Philadelphia, made her debut with the Curtis Symphony Orchestra under Fritz Reiner, singing the title role in Amelia Goes to the Ball, sang in the Wagner Festival at New York Stadium Concerts, with the Chicago Opera Company, the St. Louis Grand Opera and the New Opera Company's production of Macbeth, was chosen by Toscanini for the Beethoven Festival of the Philharmonic-Symphony Society, and was semi-finalist of Metropolitan Auditions of the Air during student days.

Martha Lipton, contralto, was born in New York, heard with Radio City Opera on the Air and the Firestone Radio program, New Friends of Music, and with the Federation of Music Clubs during a southern tour; was guest soloist with Milwaukee and Portland Symphony Orchestra, and sang leading roles in New Opera Company's performances of Mozart's Cosi Fan Tutte, Tchaikowsky's Pique Dame and Verdi's Macbeth.

Richard Manning, tenor, was born in England, studied at Oxford and Cambridge, went to Canada in 1937, where he appeared with the Concerts Symphoniques de Montreal, did opera and Lieder broadcasts and recitals and oratorio for the Bach and Elgar Choirs; received the Quebec Academy of Music Award and scholarship for holding best Juilliard Fellowship, and sang at Montreal Festival Season last year under Emil Cooper.

Regina Resnik, soprano, was born in New York, was soloist with Young America Symphony Orchestra, sang the role of Lady Macbeth in Verdi's opera, presented by New Opera Company; was engaged for several opera performances at New York City Center, sang with the Teatro Nacional in Mexico City during 1943 and 1944 seasons, and was Auditions of the Air winner.

Blanche Thebom, mezzo-soprano, was born in Canton, Ohio, started her career when an accompanist on the same vacation boat trip heard her in ship's concert and suggested a teacher in New York; made her New York concert debut at Town Hall, in January, 1944, and was guest soloist with Philadelphia and Minneapolis Symphony Orchestra.

Hugh Thompson, baritone, was born in Tacoma, Wash., made his operatic debut during 1939 in Chautauqua, N. Y., as Figaro in Nozze di Figaro, sang the leading roles with Chicago, San Carlo, San Francisco and New Opera Companies, appeared at New York City Center, and was heard regularly over the Mutual Network; auditions of the Air winner.

Buffalo Opera Backed By Department Store

BUFFALO, N. Y.—The Philadelphia La Scala Opera Company gave an autumn festival at Kleinhans Hall, under the sponsorship of the J. N. Adam Opera Foundation. This foundation fills a need which previously had been felt in Buffalo for opera. The series was opened with Tosca, with Grace Moore in excellent estate both vocally and dramatically as the heroine. Armand Tokatyan was a full-voiced Cavaradossi, and Alexander Sved sang Scarpia with superb intensity and drama. Other roles were worthily filled. Giuseppe Bamboschek conducted an orchestra that played well, if sometimes rather emphatically.

La Boheme was sung by a cast including Dorothy Kirsten as Mimi, in a performance of strength and sincerity; Nino Martini as a pleasing and personable Rodolfo; Cordelia Hood as a lively and attractive Musetta; Angelo Pilotto, a highly effective and rich-toned Marcello; Nino Ruisi and Wilfred Engelman as Colline and Schaunard. Chorus and orchestra assisted ably.

The final night brought Bruna Castagna as a fiery and opulent singer of Carmen, in a cast including Miss Kirsten as a likable Micaela; Sydney Rayner as an impassioned and convincing Don Jose, and Mr. Sved, highly artistic as Escamillo. Other roles were sung by Messrs Ruisi, Engelman, Umberto Sorrentino, Mildred Ippolito and Muriel Nice. The chorus, orchestra and ballet—the last headed by Lucia Sandos—also were effective.

An afternoon performance of Traviata presenting Hilde Reggiani as Violetta, and a double bill of Cavalleria Rusticana and Pagliacci were other highlights of the series of five performances. Gabriele Simeoni conducted one of the performances, the rest being led by Bamboschek. The company brought with it an orchestra of 55, as well as its own chorus. Benjamin Altieri was the stage director. Large audiences were the rule, with an advance sale of 15,000 seats.

RUSSELL GERHART,
conductor of the Altoona Civic Symphony, after his recent appearance as guest-conductor of the Buffalo Philharmonic, with James How, president, center, and Fred Ressle, assistant conductor of the orchestra.

AMERICA'S FOLK SONGS IN HOLLYWOOD

By James C. G. Conniff

← MOLLY JACKSON
Kentucky folk-singer, heard in many folk festivals.

ROY ROGERS,
popular singer and film actor, who specializes in cowboy songs.

In the tempo and the temper of its songs, rather than in the tom-toms of its halls of state, the heartbeat of a nation lies. Hollywood, always alert to which side of the emotions its box-office is buttered on, has therefore wisely left the solons to their own peculiar rhythms and swept the music-makers away from their lone sea-breakers and desolate streams, into its lots and sound-stages. There these men with a Muse in their closets have moved the world of moviegoers with the folksongs of America.

Some of these songs were unearthed from the burly past of a nation whose growing pains split the welkin with ribald melody or lone lament. Some were the older songs refurbished to suit the moods or tastes of generations that succeeded the pioneers. Some were pure drool, synthesized out of the marshy imagination of men who had never read a history book, much less slept under canvas; but even these had the unmistakable sadness of some of the border ballads. Others, composed though they were in acousticized studios, smacked of genius that had somehow carried over in the bloodstream, much as the unique *afflatus* of Horace lives again, over a millenium later, in the Ad Lyram and Ad Rosam of Sarbiaevius.

Many Influences

Though this nation above all others in human history is an amalgam of divergent races, blending gradually into a pot-pourri of provincial views and yearnings—and although there are rich treasures of folklore in almost every section and deriving from races as various as the Negroes of the South, the Kentucky mountaineers, Pennsylvania Dutch, and Irish, and including also sea chanteys, railroad songs, miners' ditties—one section of the land, one volcanic chapter in the tale of its growth, has a particular attraction—the Far West.

Perhaps it is a result of deliberate cultivation of interest in that phase of our history and its songs on Hollywood's part; more likely it is because people have demanded of the film industry countless fictional reviews of what went into that chapter and the songs that emerged from its pages. In any case, the development of the great western stretches of America has accounted for more Hollywood productions on American folklore, and consequently for more of the music that accompanied the burgeoning of the plains the Rockies cut in two, than has the growing-up of any other part of America.

The many influences that went into the making of the West went also into the making of the tunes that mirrored its spirit—tunes full of the loneliness of night on the trail when men are far away and God seems pretty close to the puncher, thoughtful beside his flickering embers. Oh, Bury Me Not on the Lone Prairie is one of the most famous of these. Another, fraught with the realization of how dangerous a job is riding herd on frenzied cattle, is the threnodic When the Work's All Done This Fall. A tune like Red River Valley or Down the Oregon Trail or Partner, It's the Parting of the Way will symbolize as long as men have hearts that listen the immense human effort and feeling that accompanied the swaying Conestoga wagons along those weary trails.

Spanish Coloring

The spirit of old Spain, brought to Mexican ranches and thence via the *vaqueros* to our own southwestern territories, lives on even in tunes composed today as background for a western film. An old tune taught by Mexican cowpunchers to our early rangers at the same time they taught our pioneers the arts of riding horse and herd, is the famous Las Mananitas de San Juan, beautiful with a haunting simplicity. More modern songs reflecting the Spanish influence are Alla En El Rancho Grande and Las Altenitas (a Gay Ranchero).

Then there are the subdivisions of the west highlighted in such modern popular music as Deep in the Heart of Texas, Oklahoma, San Fernando Valley and a host of other songs limiting sectional geography and the pride of people in their history.

One of the best examples of a folksong of the old west of America composed in modern times is Tumblin' Tumbleweeds, spun out of nowhere by Bob Nolan, who, with Roy Rogers, Republic Studios' "King of the Cowboys," first sang it with the "Sons of the Pioneers," a western musical troupe organized by Bob and Roy and appearing in nearly all pictures starring Roy and his horse, Trigger. A song like this, along with Wagon Wheels, Home On the Range, and a fistful of others, are perhaps slated to outlast the commercial environs that listened to their birth-cry. Be it said to Hollywood's credit that it nursed them into being.

The "Western" Grows Up

In the making of films, it wasn't so long ago that Hollywood treated its westerns as musical pariahs. Republic Studios, biggest producer of feature-length westerns for the past decade, has made of the original cowboys - and - Indians Hollywood by-product a thing of general interest as well as subtle education of American youth in what it took to make America the close-knit territorial unit of today.

When Republic began to run high-budget westerns with Gene Autry and Roy Rogers, the necessity for musical background became more and more apparent, with the result that music has blossomed out as a highly specialized department at the studio. Some thirty to fifty men handle the underscoring and overscoring, the same care being given to westerns as is given to the highest budget musicals. Background for action films in the musical field now runs from thirty to forty minutes. Composers watch the finished picture from two to five times before they begin work on the score. The amount written varies with the number of sequences requiring a musical background.

Wide Gamut of Music

The technical part played in a Rogers picture like Song of Texas by American folksongs and semi-classical music includes pieces such as Rainbow Over the Range, Whoopie Ti Yo, Mexicali Rose, On the Rhythm Range, Broken Ladder, The Buggy Ride, I Love the Prairie Country, Blue Bonnet Girl, Calvert's Henchmen, Jarabe Taperio, Las Chiapanecas, Cielito Lindo, La Cucaracha, Century Chase,—and this is just a partial list of what it takes to weave the web of melody behind a truly atmospheric and tuneful western.

Reaching into the past for the sake of the present, studios like Republic have done America and its traditions a tremendous service for the future in committing its songs, the vehicles of its dreams and accomplishments, to an enduring medium. Artificial as its purposes may be, Hollywood deserves a modicum of credit for having not too grievously bruised the arts that came to sit in the lap of commerce. For the arts are quick to wing away; they die in shackles. Hollywood has left them free. And America has gained.

Alabama Folk Festival Honors Founders of "Harp Singers"

BIRMINGHAM, ALA.—On a recent Sunday, under a hot September sun down in Double Springs, Alabama, hundreds of friends and admirers of the brothers, Seaborn M. Denson (1854-1936) and Thomas J. Denson (1863-1935), teachers and exponents of Sacred Harp music, assembled in front of the Winston County Court House for the unveiling of a monument to their memory. Judge J. B. Weaver presented the memorial to the town of Double Springs, home of the Densons, and Judge R. L. Dollar made the acceptance speech, in which he told of the contribution these two singing brothers made to the preservation of this type of religious folk music in the South. The principal address was made by Dr. George Pullen Jackson, of Vanderbilt University, who has devoted much study to the history and origin of Sacred Harp music.

These ceremonies were followed by a song festival in which hundreds participated, coming from as far away as Texas, Georgia and Tennessee.

Great is the love of the people in the Southern rural districts for this music. It certainly encourages the use of the human voice in singing, and here it is considered a reflection on a child if he cannot sing by the time he is three or four years old.

The various modes of transportation to this scene of the festival were interesting. Some came in wagons and hitched their mules to oak trees. Others arrived in big trucks, carrying 30 or more; others came on horse and mule back; while buses and automobiles disgorged their passengers.

The Sacred Harp class stands in the form of a hollow square, with the leader in the center directing the four part harmony, first in the singing of the shaped notes, and then of the words. Grey-haired men shared their books with youngsters in their 'teens and under, and all seemed to enjoy the effort thoroughly.

ALICE GRAHAM.

NEW YORK CONCERTS 2 ORCHESTRAS HAVE OPENINGS

By LEONARD LIEBLING

New York's orchestral season opened with éclat when the Philadelphia Orchestra under Ormandy started its local series at Carnegie Hall on Oct. 3. The program had Brahms' Fourth, Kodaly's Concerto for Orchestra, Debussy's Two Nocturnes and Ravel's Daphnis and Chloe Suite No. 2.

It was good to hear again the tonal finish and technical precision of the Philadelphians, and their leader's sure control and satisfying musicianship. He gave the Symphony an especially illuminative reading, intense and finely integrated. For those who still find trouble in solving some of the esoteric pages of this work, the Ormandy interpretation should be completely revealing.

The Kodaly Concerto, composed for the Golden Jubilee season of the Chicago Orchestra and performed there in 1941, had its first New York hearing on the present occasion. The score follows the ancient Concerto form (in which groups of instruments are the "soloists") but speaks in modern voice harmonically and rhythmically, and certainly orchestrally, so far as dynamic volume is concerned. In this opus, Kodaly writes busily, vehemently, loudly for the most part, but he makes arresting music, ebullient, colorful and tinged with Hungarian character.

In the remainder of the program, Debussy's Nuages stood out irresistibly, in a performance of rare refinement and shimmering beauty.

Philharmonic Plays Carpenter Revision

Enthusiasm ran high at Carnegie Hall on Oct. 5, when the Philharmonic Orchestra and Artur Rodzinski opened their local season with an unusually engaging program. The enthusiasm was justified, for the interpretations and the playing exerted much appeal. After several of the numbers a part of the audience broke into cheers, a demonstration not often heard at our staid symphony concerts.

There was, however, nothing staid about Rodzinski's readings and the response of his men. Both made for rich eloquence and utmost brilliance. Giving the composers their full due, the conductor seemed also to wish to show the orchestra at its sheer best. It had not performed for a long while with such vibrancy, color and propulsiveness. There is no denying that Rodzinski is a revivifying and generally salutary influence with the Philharmonic.

Of course, cavillers might have quibbled here and there about details of a tempo, or dynamics, or phrasing; they always do, no matter who has the baton. But the important thing was that the audience registered approval, and to my naive way of thinking, that is the main purpose for which symphony concerts are given. The audience was critical enough, for it tendered the least applause to Respighi's unatmospheric and overelaborated arrangement of Bach's C minor Passacaglia. Beethoven's Seventh brought down the house, with meaningful voicing of its sweet humanity, pastoral beauties, and abundant gaiety.

Followed Carpenter's Sea Drift (newly revised) an outstanding American score despite distinctly modern French tendency. Based on Whitman poems from his Leaves of Grass, the music has consistent lyricism, charm, rapture, and worked out with fastidious skill and aristocracy. Carpenter eminently deserved his several recalls to the platform.

Then came a potpourri of moments from Strauss' Rosenkavalier (the name of the arranger not given in the program, but Rodzinski was generally suspected) and the songful melodies and lilting waltzes made for entire enchantment—probably even with the aforementioned cavillers.

The aftermath was as unexpected as it was inspiriting. Rodzinski took bow after bow, and finally, carried away by enthusiasm himself, he announced that he would break a precedent of over 100 years in Philharmonic history, by adding an encore. What did he choose? Nothing else than Gershwin's I Got Rhythm, symphonically and sumptuously orchestrated by Morton Gould. The effect was electrical, and the cheers of the listeners reached their highest crescendo. This touch of Americanism was in the spirit of the times, even though a few grouchos might have shaken their silvered heads in fearsome doubt. Rodzinski put the piece on his regular program the following Sunday, and repeated also the rest of the list except the Passacaglia.

Other Concerts

A capacity audience made known its pleasure by hearty applause at the General Platoff Don Cossack Russian Chorus concert of Sunday afternoon (New York City Center, Oct. 1). The group invoked its now familiar spell of varied a cappella tone colors, dynamics, and intelligent musical delivery. The program had Russian ecclesiastical, operatic, military and folk music, and two solo dances. The chorus made a second appearance in the same auditorium in the evening.

Distinguished singing, marked by interpretative finesse and maturity, regaled the Town Hall audience of Marie Louise Wagner, soprano, on Oct. 1. Miss Wagner scored particularly for a beautifully controlled mezza-voce. The Divinitès du Styx aria from Gluck's Alceste opened the evening, followed by three groups of German Lieder and English songs. Hellmut Baerwald was at the piano.

Triante Kefalas, Greek tenor, with Reginald Boardman supplying accompaniments, was Town Hall's evening attraction on Oct. 3. Greek Church Hymns and folk songs were an interesting and rewarding interval. Mr. Kefalas' voice has a beautiful middle register, which was especially apparent in Schubert's Der Doppelgänger. His top tones call for more focus and ease. Florid selections displayed considerable technique.

An attractive debutante, Lilly Laynes, a soprano, was the recitalist in New York Times Hall, Oct. 4, before a large, cordial audience. The aria Adieu, forêts from Tchaikovsky's Jeanne d'Arc was combined with songs by Italian, French and Russian composers and an English group. She displayed a pleasing voice, not yet fully developed in the upper range, and excellent stage presence. Arpad Sandor was the accompanist.

Frederick Marantz, pianist, a solid musician with a reliable technic, heard at Town Hall on Oct. 4, proved to be better in romantic compositions than in the classics. The best evidence came in his performance of Alban Berg's Sonata, Op. 1, a work much in the style of Schoenberg's Gurre-Lieder, full of Wagnerian spirit and far removed from the later atonal works of Berg. In Beethoven's Sonata, Op. 53, Marantz made too abundant use of the pedal, with resulting lack of clarity. He has a tendency to over-emphasize and his dynamics constantly change between extremes. Rather colorless was his performance of Brahms' Intermezzo, Opus 117, but admirable was the courage in effort and time devoted to the first performance of Five Contrapuntal Pieces for the Piano by Kurt List, a work with little to recommend it either to the interpreter or the audience. The program closed with Debussy's General Lavine and Ravel's Alborada del Gracioso.

The third local recital of Henri Mondi, South African baritone, was heard in Town Hall, Oct. 6. He sang arias by Handel and Massenet; Schubert and Brahms Lieder, numbers in English, and Russian, African and Italian folk songs. Folksongs were his most successful medium; in these he displayed the imaginative and dramatic sense of the skilled interpreter of ballads.

The season's first New York appearance of Jaroff's Cossack Chorus drew a large audience to the Metropolitan Opera House on Oct. 6. Serge Jaroff directed his expert forces in Russian military, religious and folk music.

COMPOSERS' CONFAB.
Left to right, Henry Cowell, Samuel Barber and Daniel Saidenberg, conductor of the Saidenberg Little Symphony, who presented new works by the first two musicians at the New York Town Hall concert of his organization on Oct. 8. A review of the program will be published in the issue of Nov. 1.

Cara Verson for Arkansas Teachers' Convention

Cara Verson, American pianist, lecturer and exponent of modern music, has been selected by the Arkansas Music Teachers to conduct a round table at their convention at Little Rock, Nov. 13. Miss Verson will address the association on presenting modern music to young and older students. The same day the pianist will present her Causerie recital, Vignettes of Modern Pianism, before the convention, a few days later she gives a program of modern music at Gunnerson, Colo. Her manager, Harry Culbertson of Chicago, reports extensive bookings for Miss Verson during 1944-45.

Mrs. Bruno Walter Ill

Mrs. Bruno Walter, wife of the conductor, is seriously ill of a brain tumor, and was brought to New York from Bar Harbor, Me., in an ambulance recently. Mr. Walter has retired from the podium for a sabbatical year, but will make a single appearance in November at a benefit concert for war relief.

The Musical Courier's new cover design is by Gordon Reekie, English artist and art director, who has been resident in this country for several years.

FLORENCE MERCUR,
pianist, with Booth Tarkington and his dog "Figaro," aboard the author's schooner after Miss Mercur gave a concert at the Tarkington summer home, Kennebunkport, Me.

Sylvan Levin Named Stokowski's Associate at City Center

Sylvan Levin, young American conductor, has been named associate conductor with Leopold Stokowski for the New York City Symphony Orchestra, which began its fall season of concerts at the New York City Center on Oct. 9. A native of Baltimore, Md., and a product of Peabody Institute there and of the Curtis Institute of Music in Philadelphia, Mr. Levin in 1938 founded the Philadelphia Opera Company, of which he was artistic director and principal conductor for the following six years. From 1929 to 1936, he was Stokowski's associate in the preparation of major stage works by the Philadelphia Orchestra and the Philadelphia Grand Opera Company. Mr. Levin was associated with Artur Rodzinski and the Cleveland Orchestra in preparing the American premiere of Shostakovich's Lady Macbeth of Mtsensk, and served as conductor for several seasons of the Littlefield Ballet. Between 1933 and 1936, he founded and conducted the York, Pa., Symphony.

Premieres for Washington Festival

WASHINGTON, D. C.—The tenth festival of chamber music at the Congressional Library, under the sponsorship of the Elizabeth Sprague Coolidge Foundation, will open on Oct. 28, the concert being given by Alexander Schneider, violin, and Ralph Kirkpatrick, harpsichord.

At the second concert, Sunday afternoon, Oct. 29, the participants will be the Stradivarius String Quartet, assisted by Albert Sprague Coolidge, viola, and Celius Dougherty and Vincent Ruzicka, duo-pianists. Featured will be the first performances of a sonata for two pianos by Stravinsky and Second Avenue Waltzes for two pianos by Rieti.

The world première of a Partita for violin, viola and organ, by Walter Piston, is to be given at the third concert, Sunday night, Oct. 29, when a program will be presented by the Stradivarius Quartet and E. Power Biggs, organ.

The festival closes Monday night, Oct. 30, with a dance program by Martha Graham and her company, who will be seen in three ballets written for this evening by Copland, Hindemith and Milhaud.

RADIO, TELEVISION: News and Views—

By WILLIAM

Television: A New Art

Blondes are *not* preferred, and singers who have made opera their life career are looked upon with a wary eye by television directors. The good and sufficient reasons for this state of affairs, so far as blondes are concerned, is that they do not televise nearly so well as brunettes! The masculine contingent, however, need have no worry on this score, since apparently all men are more photogenic than women. Their features are not so fine. The first and most important stipulation in television tests is that the profile and features must come through clean cut on the screen.

This is for opera singers, if they expect to be active in this medium, they will be obliged to unlearn their present stage technique, because movement must be kept down to a minimum. Television directors complain that even after they have been carefully coached and rehearsed opera singers cannot on the average be depended upon for an even performance. Frequently in the heat of action they forget restraint, and gesticulate with disastrous results.

Woe to the artists who are fat, or have the slightest tendency in that direction. Before they start they are completely out, even if they warble like canaries or have the allure and beauty of the Queen of Sheba.

Photographers say the reason for this is the difference in transferring visual images to the television screen in contrast to the movie screen. Faces and figures which photograph well in the latter medium may take badly in television. This is due to the fact that television reproduces images by a system of minute horizontal dashes which, at the present stage, make the face and body seem wider than they are. Consequently, rounder faces appear even wider. Long narrow faces photograph the best.

Television, while recognized as a marvel, is more or less an unknown quantity to the layman. The musician also has a very hazy idea of the qualifications necessary to work successfully in this field. The technique is entirely different from that of the motion picture. Because of the small size of the screen, which measures 9 x 12, movements are brought in closer focus and are exaggerated. After the war the pictures will be enlarged to a size of 18 x 24. The complexity of the technique and the constant shifting of the cameras demand perfect teamwork between the performers, camera men and director. The action must be carefully restrained and timed to the split of a hair for a harmonious combination of sound and action.

Public Awaits Introduction

At this time the interest of the radio world is centered on the development of this new and exciting art which has all the fascination of the unexplored. Plans are being made and perfected to lay a foundation for the intensive and rapid expansion that is anticipated as soon as the war ends. At the present time there are five cities in the United States equipped with television stations, New York, Schenectady, Philadelphia, Chicago and Los Angeles. Altogether there are nine stations in operation. Three of these function in New York City, CBS, NBC and WABD, the latter being the only station at present producing commercially sponsored shows. NBC transmission is limited to films and events of Madison Square Garden. CBS's activity is limited entirely to film.

RICHARD KARP
CONDUCTOR
Artistic and Music Director Pittsburgh Opera
Program Producer Station KDKA Pittsburgh

THE FIRST TELEVISED MUSICAL COMEDY,
The Boys from Boise, broadcast over station WABD, Allen B. DuMont Studios, New York City.

It is interesting to note that television programs have a radius of about 70 miles in the New York area, against approximately 20 miles in the Chicago territory. This difference is explained by the height of the transmitters and the intensity of the power used. Television presents "live" talent with spontaneous action. Engineers have been exploring the possibilities of television for ten years or more. It has now reached the stage of evolution that movies attained when the sound track made talking pictures possible. The chief problem to be worked out is the adaptation of movie technique to direct presentation. Just as the sound pictures did in 1930, this promising new art has much to overcome in originating a style that is distinctively its own.

Television in Europe

Surprisingly enough, television had made greater progress in Europe before the war than it had in the United States. In England a theatre featuring televised horse races charged the equivalent of $5.00 admission. In Germany telephones were equipped with a device that enabled the speakers to see one another while they conversed. It is not certain to just what extent this was in use. It would hardly seem possible this would ever be popular with the general public.

Television is one of the wonders of the age and has an incalculable future. Just how soon it will reach the stage of widespread usage is problematical, but indications are that it will eventually revolutionize home entertainment.

First Musical Comedy Televised

A real history-making event in television was broadcast from station WABD, Sept. 28, 8 p. m., when The Boys From Boise went on the air. This production was the first full length musical comedy written and produced especially for television. The show ran for 2½ hours, and comprised a cast of 40, with an 11-piece orchestra, the largest cast ever assembled before television cameras. Dolores Wilson, a 16-year-old soprano, headed the singers with Don Saxon, tenor. The script was written by Constance Smith, and the music by Sam Medoff. Ray Nelson was the director. The magazine Esquire was the sponsor.

Philharmonic in Garden Broadcast

If there is any doubt that the general American public is deeply appreciative of so called "high brow" music, strong proof to the contrary was offered at the final broadcast of the sponsored summer series of the New York Philharmonic-Symphony Orchestra at Madison Square Garden Oct. 1 over the CBS coast to coast network. An estimated audience of 20,000, representatives all walks of life, including over 1,600 WAVES and 1,000 school children, attended. During the orchestra's performance, under Dr. Artur Rodzinski, of Beethoven's Fifth Symphony a pin could have been heard to drop in the vase arena, so intent and concentrated was the huge audience on every note.

Helen Traubel, dramatic soprano, of the Metropolitan, was guest soloist. She was in glorious voice and if there is any other artist who can sing the Immolation Scene from Wagner's Götterdämmerung more beautifully or with greater inspiration, it would be a miracle. Mme. Traubel has thinned down a bit, and garbed in a long clinging black gown with a jet ornament in her hair, she made a regally handsome appearance.

Olin Downes, the eminent music critic, was the speaker for the intermission, although he spoke from a CBS Studio and was not heard by the Madison Square Garden audience. The American Scriptures, usually on the program at this time, was relinquished for this occasion.

The orchestra played in top form, and to paraphrase a well known columnist, orchids are due the soloist, the Philharmonic, the Columbia Broadcasting Company and the sponsor, the U. S. Rubber Company, for presenting to the public, gratis, an epochal concert in radio history.

Boston Symphony Opens Series

One of the most anticipated orchestral events to radio audiences, was the opening of the second consecutive series of 30 concerts, presented by the Boston Symphony Orchestra over the Blue Network Oct. 7. (WJZ, 8:30 to 9:30 p. m., EWT). A debt of gratitude is in order to the sponsor, the Allis-Chalmers Manufacturing Company, who make it possible for millions to enjoy the music of this splendid orchestra, under the direction of Dr. Serge Koussevitzky. For the initial broadcast, Dr. Koussevitzky selected Beethoven's Eroica Symphony which he dedicated to the "heroes of the United States." The first novelty of the new season was the world premiere of the American composer, David Diamond's Symphony No. 2 on Oct. 14.

Prior to the first concert, Dr. Koussevitzky was host at a dinner in the Hotel Gardiner in Boston. Mark Woods, president of the Blue Network, George Callos, advertising manager of Allis-Chalmers, and music critics and radio editors of Boston were present, as well as representatives and officials of the orchestra. Following the dinner, the guests attended the broadcast which was from Symphony Hall, the first of 24 programs to originate there. Other broadcasts will come from New York and one from Milwaukee, home of the sponsor. A feature of the programs this year will be a series of "industrial salutes" in tribute to industry for its contributions to the war effort. Special speakers will be selected for these.

Program Notes on GM Symphony

To help music lovers who listen regularly to the NBC Symphony Orchestra of the Air (NBC, Sunday, 5:00 to 6:00 p. m. EWT) the General Motors Corporation—the hour's sponsors—conceived a bright idea in "Symphony Notes," a new publication, the first issue dated Oct. 1. It is sent free to those who request it. The format is neat and attractive, the contents designed to increase listening pleasure. In addition to interesting background and highlights on future program selections, the folder contains biographical material on conductors, soloists and personnel of the radio music hour. Congratulations, General Motors. Your listeners will love it.

RADIO NOTEBOOK

The Mutual Network celebrates its tenth birthday this month by adding the 247th station. A phenomenal growth in the past ten years—it's now the largest network in the world. . . . Final performance of the Savoyyards! The Gondoliers, the Blue Network's annual Gilbert and Sullivan Festival over WJZ, highlighted the Met's Hugh Thompson, who won in the opera auditions of the air last season. . . . Mezzo-soprano Thelma Altman, baritone Walter Cassel, both members of the Met., headlined on The World Of Song with Wilfred Pelletier and his orchestra over WJZ. . . . Oct. 12 marked the 1944-45 premiere presentation of Music of the New World, the third year of the NBC University of the Air series. The program will span 38 broadcasts, tracing contributions to American music which have their origin in various cities on both American continents. Two programs will originate in Canada over CBC. The opening program was devoted to Mexico City before the 20th century. . . . Sunday evening concerts by the Cleveland Orchestra begin Oct. 15 over the Mutual Network with Vladimir Golschmann as the first of several famous conductors. This broadcast, the first of seven, originates from Severance Hall, Cleveland, Ohio. Five others will be broadcast out of the city. . . .

The rarely heard Twelve Concerti of Handel are brought to WQXR listeners in a series beginning Oct. 1. Leon Barzin conducted the WQXR Orchestra. The program will continue to introduce a top soloist each week. Marisa Regules, young Argentine pianist was guest on the opening program. . . . Distinguished as the winner of the 1943 Naumburg Award, Constance Keene, is featured in piano recitals over WQXR, which started Oct. 7 on the American Artist Series. . . . WNYC presented on the Treasury Hour Series, Oct. 1, Thelma Jerguson, dramatic soprano. . . . Robert Shilton, baritone, has been reengaged to sing on CBS's New Voices in Song. . . . Carroll Glenn, young American violinist began a Sunday series over the Mutual network, on Oct. 8. . . .

New Medium Will Not Supplant Radio, Says Spaeth

TAYLOR

One of the most controversial questions of today is: What effect will television have on radio? Will a new type of home entertainment be developed in the very near future, which will supersede the present medium of radio?

A very definite "No" is Dr. Sigmund Spaeth's opinion.

"I do not think," he said, "that television will supplant radio, any more than the phonograph record was a substitute for the personal appearance in concert."

Dr. Spaeth's viewpoint is worth serious consideration, since he has been identified with television since its earliest inception and is music consultant to The Television Workshop, on Station WABD, New York. Widely known as an authority on music, author and commentator, he is, perhaps best known throughout the country as the "Tune Detective." As master of ceremonies, he recently presented an early "Quiz" program on television. It was similar to his "Fun in Print," which entertained radio audiences for 21 weeks. He has also been a guest on "Information Please."

"Of course," he said, "an appearance in person is most satisfying to an audience and always will be. No mechanical reproduction will ever take the place of living performance. But there are mechanical substitutes when a personal appearance is impossible, and for that reason such substitutes are valuable to music."

Image Enlarged

Then Dr. Spaeth brought out a very interesting point. "The moving picture screen," he continued, "enlarges the image of the actual person, while television of necessity reduces it because a small screen is used at present. Because of its size, the movie screen feeds the megalomania of the average individual, while television feeds our love of intimacy by pictures in miniature. But in addition you still have the disembodied voice, or instrumental tone, as you get it on the radio or records. This will not be supplanted by either television or the screen, or even the living performance. There is a decided place for each of these ways of presenting music to the American public."

Dr. Spaeth contends that certain programs can never be done by television. For example, he feels there would be no point in reducing a symphony orchestra to the present area of the television screen. Certain types of radio programs concentrate on sound and do not require the visibility of the performers. On the other hand, a playlet in television has the advantage of the listener being able to watch the actors.

A "QUIZ" PROGRAM IN TELEVISION,

conducted by Sigmund Spaeth with the cooperation of the Television Workshop. Left to right: Jerome Meyer, author; Clare Luce, actress; Elizabeth Janeway, author; Edwin McArthur, conductor, and Dr. Spaeth, at the piano. (Photo by Jerry Saltsberg.)

He is sure that radio would not want to give up certain programs that can only be broadcast in the regular radio fashion, such as symphony orchestra, opera, etc. But he believes that a prize fight or a base ball game could be made far more vivid by the camera catching frequent images of the contestants in action. Dr. Spaeth quickly qualified this statement by mentioning the mechanical restrictions of the cameras in this respect, which would make it impossible to show the entire prize fight ring or baseball field. The cameras focusing on the individuals in action, however, would make the running commentary far more picturesque.

"So, I feel," he said, "there is no question that radio and television will go side by side, supplementing each other, but each having its individual significance."

A Pioneer Program

Dr. Spaeth recalled one of the earliest television programs that took place in the old NBC studios at 711 Fifth Avenue, over ten years ago. This was an experimental program produced by Station WGBS, now out of existence. Only a few hundred sets were in use at this period, and as a commercial medium television had no value whatever.

The presentation was a "Gay Nineties" skit with Dr. Spaeth garbed in a costume of that era. Then, television broadcasting was limited to one performer, who was obliged to stay put, not daring to move a fraction of an inch. Instead of facing the cameras the artist stood before a small hole cut in a partition, behind which were a mike and a camera.

"You had the same sensation," Dr. Spaeth remarked, "that you experienced in prohibition days, when you stood before a speakeasy door, pleading, 'You remember me, Jimmy!' "

The situation is now entirely changed. A larger image is possible with more flexibility of movement.

Heat From Flood-Lights Still a Factor

When Dr. Spaeth appeared in movie shorts, under the flood of glaring lights, he thought a new high had been reached in the heat a performer could physically endure; but the more concentrated lighting used in television was an eye-opener. That the performers perspire is putting it mildly; and there is no opportunity of mopping one's fevered brow. Not the slightest indication of this discomfort is permitted by the director, a point that is stressed before the television broadcast begins. The only alternative for the artist is to imagine that, as in the old fairy tale, he is clad in a paper dress by a cruel stepmother, and sent out in a snowstorm to pick strawberries.

Blue Network Holds Luncheon

Active publicity man Earl Mullin, of the Blue Network, arranged a luncheon, Sept. 28 at the Waldorf-Astoria Hotel to introduce Edgar Kobak, executive vice-president of the organization, to 25 representatives of the press. That the Blue has ambitious plans for television after the war is phrasing it mildly. These will involve studio construction in New York, Chicago, San Francisco and Hollywood and include establishing an FM network, which Kobak is convinced will replace AM.

The informal talk studded with technical terms, electrons, facsimile machines (the latter a possible post-war adjunct for the home that will make your eyes open) was a bewildering experience. What really startled us, was Kobak's statement that it required 22 technicians to broadcast a concert pianist's recent performance from a Schenectady Television Station!

Maria Kurenko Celebrates

Maria Kurenko, Russian soprano, celebrated the first anniversary of her 15-minute program, Sunday evenings at 11:15 p. m. over the CBS network. To commemorate the occasion, Mme. Kurenko entertained with a Russian samovar tea party. The singer will take a short vacation from the airwaves to fulfill concert engagements.

Melton on Texaco Star Theatre

Radio audiences are fortunate that a star tenor such as James Melton of radio, opera, concert and screen, continues to headline for the winter season on the Texaco Star Theatre (WABC 9:30 to 10:30 p. m., EWT). Jimmy sings the classics and lighter songs with equal facility, besides performing the duties of master of ceremonies. There is no doubt that he thoroughly enjoys it all and possesses an unusual ability to project his warm, friendly personality over the air. The Oct. 1 program was an unusually fine show, with Alec Templeton; musical comedy star, Mary Martin; Al Goodman's orchestra and chorus. Melton, Templeton, the chorus and orchestra will be heard each week. On succeeding programs the Star Theatre will feature Celeste Holm, Beatrice Lillie, Grace Moore and Rise Stevens. Don't fail to listen. Easily one of the best shows on the air.

Preston Elected to Twenty Year Radio Club

Genial Walter Preston, director of radio and television for Columbia Concerts, is elated over his election to membership in the Twenty Year Radio Club founded by the news commentator H. V. Kaltenborn in 1942. Besides his activities with Columbia Concerts, Mr. Preston builds the programs, writes the script and is master of ceremonies of The Show Shop, on the air each Sunday over WOR.

THE JOHN HARMS CHORUS

Recent Notices—Town Hall, New York

NEW YORK TIMES. John Harms led his forces with precision and authority in a performance which was carefully detailed and successfully maintained the dramatic as well as the spiritual character of the masterpiece. The chorus sang with enthusiasm and vigor and achieved commendable balance of sound, proving equally impressive in the brilliant and powerful pages of the score and in those of a more subdued and introspective nature.

NEW YORK SUN. A very acceptable performance of Mendelssohn's "Elijah" was given last night by the John Harms Chorus. The performers met their obligations with an abundance of enthusiasm. Mr. Harms set admirable tempi for the singers and obtained an excellent balance from the chorus. The choral singing was musical, smooth, and on pitch.

CUE. A brilliant and impressive performance.

NEW YORK HERALD TRIBUNE. The performance was spirited and the chorus sang with musical precision.

NEW YORK WORLD-TELEGRAM. John Gurney of the Metropolitan Opera, in the title part, acquitted himself well. The other soloists, Iona Harms, Martha Lipton and Virgil Day, all delivered their assignments agreeably, and the work of the chorus was notable for its precision. John Harms, Milton Kaye and George William Volkel were to be commended on the proficient jobs they turned in. The performance as a whole gave evident pleasure to the audience.

NEW YORK JOURNAL-AMERICAN. There was much to admire and enjoy in the interpretation under the direction of John Harms, who gave a convincing demonstration of his powers as a guide. What he accomplished bespoke much careful preparation and rehearsing, and the great beauty of the score was revealed with singular charm and expression.

BROOKLYN EAGLE. To sing Mendelssohn's "Elijah" as well as the John Harms Chorus and Soloists performed in Town Hall last night is no small accomplishment. It is a difficult work demanding such musical perception and leadership as John Harms, a thoroughly capable musician, revealed both in the preparation and in the execution of the performance. The chorus was not only well-schooled but appreciative of what it was doing. There was plenty of dramatic impact in its voicing of the emphatic measures of the work, even some fire in its tonal outbursts. . . . But the evening belonged to Mr. Harms for his molding the whole into such a highly creditable performance.

NEW YORK DAILY MIRROR. ELIJAH ORATORIO RATES HALLELUJAHS. "Elijah" proved a creditable rendition of a difficult musical form and eminently merited the appreciative applause.

BROOKLYN EAGLE. (Herbert S. Sammond). The Verdi "Requiem" in the Emmanuel Baptist Church under the direction of John Harms was given in a manner worthy of the best choral traditions, both in the work of the chorus and the soloists, who were equal to any in the Metropolitan Opera. If this work could have been given in the Academy of Music as a public concert at regular admission prices, judging by last Sunday evening's performance, it would have been as well worth public support as a Boston Symphony Concert.

JOHN HARMS CHORUS, 36 West 73rd St., New York 23, N. Y. Telephone ENdicott 2-4968

THE DANCE: New York Autumn Roster Lists Ballet Premiere and Recitals

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

The much postponed premiere of Le Bourgeois Gentilhomme by the Ballet Russe de Monte Carlo finally came to pass at about 11:20 p. m. in the City Centre on Sept. 23. Due to inadequate rehearsals and change in cast it would be unfair to pass any comments on the merit of the work from its one New York performance. The sets and costumes by Eugene Berman were striking. (Word is going around that this is, so far, a Berman Ballet season!)

Richard Strauss' score is in chamber music form, orchestrated with many difficult soli for various instruments. It was impossible to get the slightest idea of what the music was all about from the incoherent and off-pitch sounds echoing through the hall during the ballet. There is every possibility, however, that when the Balanchine choreography and Strauss music get whipped into shape, an entertaining ballet will come into its own.

The evening opened with a performance of Serenade. Ruthanna Boris was assisted by Leon Danielian in the featured part. It is good to see Miss Boris assuming more solo parts since she is among the most experienced and gifted of the younger American dancers. In The Nutcracker, the second ballet presented, Natalie Krassovska, replacing Danilova, was technically brilliant. Nicolas Magalanes, who stepped out of the corps de ballet in a big way this season, was the male lead. Hugo Gottesmann conducted The Nutcracker, and Emanuel Balaban took care of the rest of the program.

If box office receipts are an indication, the new works—Danses Concertantes and Le Bourgeois Gentilhomme—are smash hits on the road. From Chicago comes word that $14,298.60 worth of tickets were sold on Sept. 30 for the two Saturday performances of the Ballet Russe. Of course, this bodes well for the Company in general—especially since not only Frederic Franklin is unable to appear, but Dorothy Etheridge, too, has been added to the casualty list.

Pearl Primus in N. Y. Series

Pearl Primus, the Negro dancer, who has already won acclaim in the concert field and whose name has almost become synonymous with Cafe Society, made her formal Broadway debut on Oct. 4 at the Belasco Theatre. Miss Primus was assisted by four male dancers—Joe Camadore, Thomas Bell, Albert Popwell and James Alexander—drummers Alphonse Cimber and Norman Koker; Singers Leon Destine and Alice Moss; narrator Gordon Heath; percussionist John Cage; pianist Zoe Williams and the irresistible Joshua White, who really needs no introduction.

PEARL PRIMUS
(Photo by Gerda Peterich.)

The program, divided into three parts, pictured many aspects of the culture, tradition and problems of the colored race in the United States. Of the solos, Miss Primus' Yanvaloo, a Haitian Voodoo Ritual, and Strange Fruit (danced to a poem by Lewis Allen) were the most moving dances of the evening, while Study in Nothing and Hard Time Blues were the most fun.

Miss Primus has the gift of putting over light comedy as well as deeply penetrating dramatic material. She moves beautifully at all times, with exceptional muscular control, and composes with skill and imagination. Her elevation is thrilling; in fact, that is what first brought her to the attention of the public about two years ago. Although the program was not arranged as well as it might have been, there is no doubt about the merit of the dancer's talents, and the possibility of her developing into one of the most important of contemporary American dancers.

There were 14 performances given in all, with the final concert on Oct. 14.

Dance News

La Meri and her Natya Dancers again presented Tchaikowsky's Swan Lake in the India dance idiom on Oct. 10. Performances will be repeated on Oct. 17 and 18. In addition to Swan Lake dances of Arabia, Samoa, Mexico, Philippines, and Spain are to be presented. The programs, as usual, are to take place in the Ethnologic Theatre. . . . Igor Youskevitch has recently become a citizen of the United States and was also promoted to Petty Officer 2nd Class by the U. S. Navy. At the rate he is going, the celebrated dancer will be as important to the Navy as he is to the Ballet if victory doesn't come soon.

Ballet International, Inc., has lent André Eglevsky to Ballet Theatre for performances with them from Oct. 8 to 20. Mr. Eglevsky will return to the International Ballet for its opening on Oct. 30 and will remain with the Company throughout its 1944-45 season. . . . Mrs. Herbert Witherspoon gave a cocktail party on Sept. 26 for members of the Ballet International. . . . Pearl Primus has commissioned a work, Gloom, Hope and Happiness, by the composer-pianist, Andor Foldes. The new dance is scheduled for Miss Primus' concert appearance this season.

George de Cuevas, President of Ballet International, Inc., has announced the program for the first two weeks at the Columbus Circle International Theatre, beginning Oct. 30. The first evening will bring two world premieres—Brahms Variations and Colloque Sentimentale—and two standard works—Les Sylphides and Bolero. On Oct. 31 the first New York presentation of Constantia and the world premiere of Sebastian will take place and on the following evening, Nov. 1, there will be two more world premieres—Memories and Mute Wife. On Nov. 3 the premiere of Pictures at an Exhibition is scheduled. Two other new ballets, Last Flower, and Hitch Your Wagon to a Star, will be performed for the first time on Nov. 9 and 10, respectively.

A subscription season, which begins on Oct. 31, is offered at a reduction.

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British See New Ballet on Legend of Everyman

LONDON, Sept. 5.—As in the case of Sadlers Wells production of Hamlet, that sensational tour de force, the International Ballet's Everyman raises the question: "What is Ballet?" Hardly orthodox in design or choreographic routine, it is typical of that school of thought which sacrifices the classic element to the maintenance of a mood. Yet there are inconsistencies. Mona Inglesby, the choreographer, is herself as a dancer primarily a classicist, and she cannot bring herself to sacrifice certain cherished formulae. Thus in one of the more moving sequences a group of dancers enter en point in lines which do much toward destroying the mood.

Everyman is a ballet with a message. As it progresses, the message becomes a Message, and finally a MESSAGE. It is based on the medieval morality play, in which "the High Father of Heaven sendeth Death to summon Everyman to come and give account of his life in this world." Music has been drawn from Richard Strauss—Till Eulenspiegel, Don Juan, and Death and Transfiguration. The ballet is split into three parts, each preceded by a spoken prologue. Basically, the idea and execution are sound—that is, until the end. It develops logically, in a sincere and dignified fashion, but goes from the honestly dramatic to the wildly melodramatic, ending with a passage that actually is painful.

Leslie French dances the title role; he looks like a Donatello Christ, and in his speaking roles is sincere and moving. He too, however, is determined to wring the last drop of suggestion from his role, and at the end, midst trick lighting, he appears with a large crucifix and white vestments reminiscent of the bleeding heart postcards one occasionally sees.

The dancers, on the whole, perform creditably. Algeranoff, French, Arova and Inglesby dance the main parts. There are no really superior dancers in the company, which has been more or less built around Mona Inglesby. Miss Inglesby is a first-rate technician but lacks warmth. The orchestra was under Wynn Reeves, and, judging from repeated mishaps, is sadly in need of a new horn section. H.C.S.

Activities of the Artists

Cesare Pascarella, cellist, is appearing with the Army Air Forces show, Winged Victory, in Los Angeles. The production runs there until Oct. 28, after which Mr. Pascarella goes with the company on a tour extending to the East.

Vivian Salonikas, soprano, who studies with Lucie Lenox of New York, gives a program of old Italian songs and arias for the Bridgeport (Conn.) Wednesday Musical Club on Nov. 8.

The Piano Teachers Congress held its first monthly meeting of the season on Oct. 5 at Steinway Hall, New York. There was an exhibit of compositions and books by David Hirschberg, member of the congress, who gave a talk entitled Technic is Fun. Guest speaker was Judge Leopold Prince, whose subject was The Amateur Musician.

The Oxford Guild of the Oxford Extension School of Piano Playing held their first meeting of the year on Oct. 12 at Carl Fischer Recording Studio, New York. The meeting was a general forum.

Elizabeth Bolek, soprano, gives a New York recital in Times Hall, Nov. 19, with George Bolek at the piano.

Allan Hunter Troxell and Margherita Tirindelli, personal representative for Lilly Pons, were married on Sept. 9 at La Gentilhommiere, Silvermine, Norwalk, Conn.

Bruno Walter will interrupt his sabbatical year to conduct the New York Philharmonic-Symphony on Oct. 31 in a Czechoslovak Independence Day program at Carnegie Hall, with Jarmila Novotna as soloist.

Erich Leinsdorf, recently released by the Army, is in Havana to lead the Philharmonic Orchestra of the Cuban capital in its opening concerts.

Maria Paloma Osmena, daughter of Sergeio Osmena, President of the Philippine Commonwealth, and Mrs. Osmena, was married on September 30 in New York to James Milne Charnley, pianist.

Marie Luviso, soprano, gave the first recital in her series for the benefit of the American Red Cross at Carnegie Chamber Hall, New York, on Oct. 1. She concludes the series at the New York Times Hall on Nov. 11.

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CONCERTS ON 4 CONTINENTS FORESEEN BY ANDRÉ MERTENS

ANDRÉ MERTENS
Vice-President of Columbia Concerts Inc. and Director of that corporation's South American and Mexican Division. Below, an approximation of his proposed new concert route between the Continents.

A post-war expansion of markets for musical talent is projected by Columbia Concerts Inc., which would include a great circuit of concerts through Mexico, Central and South America, North Africa, Europe, and back to the United States.

André Mertens, Vice-President of Columbia Concerts Inc. and head of the South American and Mexican Division, who originally proposed this expansion to the south, is in charge of carrying it out, and already has begun its practical realization. From the end of July until mid-September Mr. Mertens traveled in Latin America. He reports the following direct results of his trip—22 cities in Mexico, Guatemala, Costa Rica, Panama, Colombia and Venezuela intend to organize concert courses, with a possibility of six or eight other cities following suit.

With the end of the European struggle approaching, Mr. Mertens has received letters from established managements of the Continent and Great Britain through which concert plans can be made as soon as war conditions allow.

Mr. Mertens is, of course, most ready to talk of his Latin American contacts, the North African and European arrangements being necessarily in the future.

In the six countries he visited, Mr. Mertens made numerous contacts with officials—those nations, unlike our own, have Fine Arts Departments in their governments—conservatories, universities, leading newspapers, local radio stations, business men, music patrons, artists. His suggestion that they organize concert courses was met with great enthusiasm. This organization work will be done, *not* by representatives sent from the United States, but by Latin Americans especially trained by observation of organization of similar concert courses here. Through Mr. Mertens, Columbia Concerts has invited each country to send a representative to learn the systematic methods of North American concert promotion.

On the basis of an exchange, Mr. Mertens plans to introduce several new Latin American attractions in the United States.

Found Enthusiasm Strong

"Before I made my trip," said Mr. Mertens, "I was told that concerts could not be organized in Latin America, as the public simply would not buy tickets in advance on a subscription basis, as they do here in the United States.

"I am convinced now that this is not true. In every city I visited I found people fed up with the old method of scheduling concerts haphazardly, that they were eager to establish a system whereby concerts could be announced in advance.

"Twenty-two cities in five countries have promised to present one concert a month throughout the year. The number of cities may be increased to thirty, which means a possibility of 360 concerts for those five countries—not counting 'repeat' concerts, which the capital cities are certain to demand after an artist makes an initial success.

"In the not too distant future I see this circuit expanded to include Cuba, Haiti, Puerto Rico, Trinidad, British Guiana, Ecuador, Peru and later on Chile, Brazil and Uruguay. Obviously, this would be a tremendously increased public and offer practically unlimited opportunity to artists for tours—the tours, in turn, being made feasible by the improved flying conditions we can expect after the war.

"With plane travel simplified, I can see the still greater expansion, with artists ending the Latin American itinerary in Brazil, flying from there to Africa, where twenty to thirty concerts would be possible on the way to Europe.

Ripe for Musical Development

"But to get back to Latin America. A practical survey showed me that these countries are ripe for musical development. All classes love music—even the peons who hum their folksongs as they walk along the street. With the industrialization of Latin America, begun in the last few years and certain to continue consistently and rapidly, a higher standard of living will result, with consequent demand for entertainment. In Mexico, Carlos Chavez and the Orquesta Sinfonica de Mexico have already made successful tours, and, most significant, are re-engaged for appearances in Guadalajara, Monterrey, Tampico and elsewhere. Other countries show similar indications of highly developed local culture. For instance, believe it or not, Costa Rica has always had more school teachers than soldiers.

"I found, too, that I got off on the right foot, so to speak, when I proposed that cities be organized for concerts by local people, and not by representatives sent from the States. All I suggested was that these local organizers be sent to the United States to observe our highly developed system of concert promotion here.

"I feel sure that, given time, Latin America will offer a field not only for the established artist of world renown, but for the talented young artist still building his reputation."

Asked about travel conditions with war-time priorities to contend with, Mr. Mertens said ruefully, "Generally, I am known as quite a friendly fellow, but I am afraid that the Pan-American travel lines do not think so, because to keep my trip in progress at all I had to pester them to such an extent that they gratefully put me on a plane to get rid of me.

"Due to the fact that my passport was delayed, I had to give up my systematically scheduled reservations, made months in advance, and practically hitch-hike my way. I've come back with all my habits changed—it now seems to me the most natural thing in the world to go to bed at 2 A.M., or get up at 3 A.M. I got quite used to rising at three to go out and haunt the airport on the chance of a ride out.

"It seems quite prosaic to be back on the old schedule of sleeping at night and getting up in the morning. However, my family are conservative in this respect, so I'll have to give up my exotic hours and go back to normal."

M. L. S.

Manhattan Concert Calendar

(CH, Carnegie Hall; CCH, Carnegie Chamber Hall; TH, Town Hall; TiH, New York Times Hall; SH, Steinway Hall; M, morning; A, afternoon; E, evening.)

Oct. 15. Philharmonic - Symphony Orchestra, Rodzinski conducting, CH, A; Roland Hayes, tenor, CH, E; Owen Berger, pianist, TH, A; Ethel Elfenbein, pianist, TH, E.

Oct. 16. Sidney Foster, pianist, CH, E; Alice Ribeiro, soprano, TH, E.

Oct. 17. Ruth Posselt, violinist, TH, E.

Oct. 18. Jean Watson, contralto, TH, E.

Oct. 19. Philharmonic - Symphony Orchestra, Rodzinski conducting, Yehudi Menuhin, violinist, soloist, CH, E.

Oct. 20. Philharmonic - Symphony Orchestra, same program as preceding day, CH, A; Mischa Elman, violinist, CH, E; Stanley Fletcher, pianist, TH, E.

Oct. 21. Philharmonic - Symphony Orchestra, Rodzinski conducting, CH, E; Howard Weiss, pianist, TH, E.

Oct. 22. Philharmonic - Symphony Orchestra, Rodzinski conducting, Menuhin soloist, CH, A; Miliza Korjus, soprano, with orchestra, CH, E; Lenore Engdahl, pianist, TH, A; Selma Reyes, violinist, TH, E.

Oct. 23. Shura Cherkassky, pianist, CH, E; Stefan Auber, cellist, TH, E.

Oct. 24. Harold Kohon, violinist, TH, E.

Oct. 25. Florence Foster Jenkins, soprano, CH, E; New York Chamber Orchestra, F. Charles Adler conducting, TH, E.

Oct. 26. Philharmonic - Symphony Orchestra Rodzinski conducting, Robert Casadesus, pianist, soloist, CH, E.

Oct. 27. Philharmonic - Symphony Orchestra, same program as previous day, CH, A; Max Rosen, violinist, CH, E; Lillian Bertin, pianist, CCH, E.

Oct. 28. Philharmonic - Symphony Orchestra, Rodzinski conducting, Robert Casadesus soloist, CH, E; Grace Castagnetta, pianist, TH, A; Joseph Rogatchewsky, tenor, TH, E.

Oct. 29. Philharmonic - Symphony Orchestra, Rodzinski conducting, Robert Casadesus, soloist, CH, A; Artur Rubinstein, pianist, CH, E; Mack Harrell, baritone, TH, A; Portia White, contralto, TH, E; Edison Harris, tenor, TiH, A.

Oct. 30. Bronislaw Huberman, violinist, CH, E; Earl Wild, pianist, TH, E; The Kraeuter Trio, TiH, E.

Oct. 31. American Friends of Czechoslovakia, CH, E; Hazel Griggs, pianist, TH, A; Adolf Busch and Rudolf Serkin, first concert of Town Hall Endowment Series, TH, E; Richard Russell, tenor, TiH, E.

Nov. 1. Maxim Schapiro, pianist, TH, E.

Nov. 2. Philharmonic-Symphony, Monteux conducting, CH, E; Virgine, Mauret, soprano, TiH, E.

Nov. 3. Philharmonic-Symphony, Monteux conducting, CH, A; Angel Reyes, violinist, CH, E; Fritz Jahoda, pianist, TH, E; New York Little Symphony, Barone conducting, CCH, E.

Nov. 4. Philharmonic-Symphony, Monteux conducting, Leon Fleisher, pianist, soloist, CH, E; Lawrence White, baritone, TH, A.

Nov. 5. Philharmonic-Symphony, Monteux conducting, Leon Fleisher, pianist, soloist, CH, A; Leon Kushner, pianist, TH, A; New Friends of Music—Gordon Quartet, with John Wummer, flutist, William Primrose, violist, Laura Newell, harpist, TH, 5:30 p. m.; David Smith, pianist, TH, E; Leonard MacSwayne, pianist, TiH, A; Alice Blengsli, pianist, CCH, A.

Nov. 6. Hilde Somer, pianist, TH, E.

Nov. 7. Philadelphia Orchestra, Ormandy conducting, William Kapell, pianist, soloist; CH, E.

Nov. 8. Selma Kramer, pianist, CH, E; Vera Appleton and Michael Field, duo-pianists, TH, E; Mary T. Bishop, pianist, TiH, E.

Nov. 9. Philharmonic-Symphony, Monteux conducting, CH, E; Elmo Russ, composer-baritone, TiH, E.

Nov. 10. Philharmonic-Symphony, Monteux conducting, CH, A; Ray Lev, pianist, CH, E; Joseph Fuchs, violinist, TH, E; Florence Takayama, pianist, CCH, E.

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LATIN AMERICA: Colon Opera Season Ends With Ravel-Strauss Bills

By JORGE M. WHITE

Buenos Aires

A wide variety of performances has claimed attention at the Teatro Colon. The big event was the Ravel Festival, which featured the local premiere of his opera L'Enfant et les Sortilèges, a "lyric fantasia" in one act based on a poem by Colette; on the same bill with his one-act opera L'Heure Espagnole and a ballet based on the symphonic poem La Valse.

The novelty does not exactly fit into the operatic mould. Its delightful plot—which deals with misfortunes which happen to a mischievous boy, haunted by his toys that come to life, until remorse wins a reprieve for him—combines elements of musical comedy, ballet and modern opera. The score is a dainty masterpiece which discloses the technical and creative gifts of the composer, who does not hesitate to introduce a humorous foxtrot tune as a duet between the Chinese teacup and the teapot.

The Colon performance, conducted by Albert Wolff, attained a high level of excellence. The beautiful sets and costumes, designed by Hector Basaldúa, satisfied the fastidious requirements of the Colette story. Joseph Gielen's intelligent stage direction and Margarete Wallmann's choreography were favorable factors.

The many parts were perfectly cast: Clara Oyuela (The Boy), Lidya Kindermann (Mother), Olga Chevaline (Bergere), Zaira Negroni (Teacup), Renee Mazella (The Fire, and The Princess), Renato Cesari (Armchair, Cat), Alvaro Bandini (Teapot), Rogelio Baldrich (Arithmetic) and others contributed to the artistic whole. Conductor Wolff at all times showed himself to be a musician of fancy and sensitive taste.

L'Heure Espagnole's interpretation was on a lower plane. The performance closed with Mme. Wallmann's spectacular choreography for La Valse, with Dora Del Grande and Jurek Shabalevsky in the leading roles.

New Argentinian Ballet

Later we had an all-Argentine program which listed the revival of Constantino Gaito's opera, La Sangre de las Guitarras, which has some inspired musical moments, though the libretto falls into "veristic" excesses; and the premiere of the ballet Chasca Mahui by the young Argentinian composer Angel E. Lasala.

The new opus is based on an Indian legend of northern Argentina. The score shows a copious use of folktunes and indigenous rhythms built on the pentatonic scale, lightly orchestrated with a few modernistic touches. Brief offstage choral contributions are at times used as a background. For this music, Mme. Wallmann devised an effective choreography which Maria Ruanova, Michel Borowski, Alberto Ricciardi and the entire ballet corps performed brilliantly. Raul Soldi's beautifully stylized *décors* strengthened the merits of the spectacle.

Boris Restored

Boris Godounoff was restored under the baton of Wolff, who conducted with excellent coordination of the various ensemble units, in a performance of musical and refined quality expertly conceived and carried out. Dr. Otto Erhardt's stage management had veristic point and effect. Felipe Romito's impressive interpretation of the title role had been admired here in 1932. He again endowed it with variety of action subtly applied, and eloquent vocalism. Juan Zanin was effective as Pimenn, and displayed rich tonal beauty. Renato Cesari also sang beautifully in his short appearance as Thelkalo. Alvaro Bandini's Chuiski was malignantly effective. Zaira Negroni was an ornamental Marina of rich tonal resources. Olga Chelavine (Feodor), Maria de Benedictis, and Uberto di Toti (False Dimitri) were other principals.

Strauss Festival Is Finale

The season closed with a Richard Strauss Festival which included a revival of the rarely heard one-act opera Feuersnot, and the ballet pantomine, The Legend of Joseph, both under the baton of Fritz Busch.

Strauss' early opera as a whole is a compelling score because of its frequent beauty. Many of the typical Straussian procedures, later to be expanded, are noticeable in embryo. However, the choral effects are already admirably accomplished. Philosophic ideas and Wagnerian influences are also involved in this opera. Busch, who reappeared here after a year's absence, gave the score an inspired reading; and the large cast, headed by Victor Damiani (Konrad) and Amanda Cetara (Lisa) lent a meticulous response.

The music of The Legend of Joseph (not given here since 1938) has melodic fluency and rich tonal climaxes. On the stage Mme. Wallmann's dramatic action, with the aid of the gorgeous sets and costumes refurbished by Basaldúa, helped to create a gratifying spectacle. Shabalevski and Dora del Grande were the principals, and Busch gave a dramatic and glowing reading of the score.

The last-named conductor is now leading a complete cycle of the Beethoven symphonies with the Colon Orchestra.

Castro Conducts Concerts

The Asociación Filármónica de Buenos Aires, a private organization presided over by Mme Magdalena Bengolea de Sanchez, offered a brilliant series of concerts conducted at the Politeama by Juan José Castro. The first opened with a Suite by J. S. Bach, which showed the new ensemble's unity, polish and finely welded tone. The Brahms Concerto No. 2 for piano and orchestra followed, with Claudio Arrau as a masterful soloist. The first hearing of Alberto Ginastera's Obertura para un Fausto Criollo and the second suite from Ravel's Daphnis et Chloe brilliantly closed the evening. The second concert opened with old dances of the Spanish Court, orchestrated by W. Gratzer, and Mozart's Exsultate, Jubilate, with Concepcion Badia as soprano soloist. Roberto Garcia Morillo's "Usher" Suite, Malipiero's Impressioni del Vero and Debussy's La Mer brought the concert to a stirring end. The third program listed Beethoven's Eighth Symphony; two National Airs by Julian Aguirre, orchestrated by the conductor; Prokofieff's delightful Peter and the Wolf, with Delia Garcés as narrator, and Stravinsky's Jeu de Cartes ballet suite. The subsequent concert brought the Gregorian Passion according to St. Matthew with choral passages by Vittoria; a Sonata for wind instruments by Pezel-Fuchs; the first hearing of a Concerto for piano and orchestra by Juan José Castro—a vigorous work of solid structure with formidable technical difficulties brilliantly solved by the soloist, Antonio de Raco; and first hearings here of Debussy's Rondes de Printemps and Béla Bartók's The Marvellous Mandarin, in which the conductor put a wealth of imagination, fervor and brilliancy, all artistically controlled and responded to by the players.

Ballets and Recitals

Col. W. de Basil's Original Ballet Russe offered a triumphal two months' season at the Avenida Theatre. The famous troupe presented about 30 different ballets, performed with amazing perfection, a record which can be accomplished only by such a perfect organization. Besides the regular repertoire the season featured the premiere of the ballet La Isla de Los Ceibos, with music by Eduardo Fabini of Uruguay and choreography by Vania Psota; revivals of Icare, with choreography by Serge Lifar, and Les Femmes de Bonne Humeur with Scarlatti music and choreography by Massine; and the Argentinian ballet, Fué Una Vez, with music by Carlos Gustavino and choreography by Silvia Pueyrredón de Elizalde is scheduled for the last week. Three North Americans in the troupe are Kenneth Mackenzie, Moussia Larkina and Natalie Conlon.

Jan Smeterlin, Polish pianist, gave a successful series at the Colon. His first recital opened with the Mozart Sonata No. 33, played with good style and polished technic; Brahms' Variations on a Paganini Theme, in which the artist's sense of line and style and tempermental attack shone at their best; four Chopin excerpts and short works by Albeniz, Debussy and Liszt.

An unusual experience was a piano and harp recital by Elsita Vidal, North American pianist of the Department of International Relations (of the National Federation of Music Clubs), and Mercedes Marta Berraondo, Argentine harpist. An interesting program listed the first hearing of a Llama Ckatie suite by Montserrat Campany, Argentine composer; Variations Plaisants by Roger-Ducasse; Three Poems by MacDowell; a Sonata by Salzedo and short pieces by Saint-Saens and Prokofieff, played with remarkable cohesion, good technic and musicianship.

Music Chapter Added to Teachers Union

The Music Teachers Chapter has been added to the Teachers Union, affiliated with the Congress of Industrial Organizations. The chairman of the chapter is Dr. Charles W. Hughes. Its basic aim is "to improve the economic condition of the music teachers." It also plans to "help the organized labor movement by working for the broad development of cultural activity in trade unions." Another point in the program states: "For those music teachers who are employed in private institutions and who are self-employed, the Union plans to institute a form contract which will cover such questions as salary, vacation pay, sick leave and tenure." The services of the chapter's Information and Advisory Bureau for parents who seek advice on music education is available to everyone. Membership is open to all music teachers.

Tourel to Tour

Jennie Tourel, mezzo-soprano of the Metropolitan Opera, opens her season with her first appearance on the Telephone Hour over WEAF, Oct. 16. Besides her Metropolitan engagements, Miss Tourel will be heard in Syracuse, Chicago, Poughkeepsie, New Rochelle, Buffalo, Baltimore, St. Louis, and in New York with the New Friends of Music on Dec. 10.

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After a summer of touring and teaching at the Music Institute of Black Mountain College, this cello and piano duo, who last season gave a successful Town Hall recital, returned to New York for teaching and concertizing. Their fall tour started Oct. 10 and includes, among other cities, Chicago, Duluth and Richmond. Their next Town Hall recital is scheduled for Dec. 10. (Photo by George Miles Ryan Studio.)

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Virtuoso of the Bassoon Active in Solo Field

A man at the top of a nine foot column of air is one way of defining a bassoon player, the instrument depending on a total air column of that measurement, doubled through its length, for the three and a half octave range and deep, characteristic resonance of its tonal qualities.

Angel del Busto, one of the most eminent of the bassoon's exponents, has explored the possibilities of his instrument and has gone beyond the conventional adjunct-to-a-symphony-orchestra conception. He has brought the bassoon to the recital field, lending the flavor of novelty to many a concert course. Mr. del Busto has overcome the scarcity of repertoire by making his own arrangements and, further, by employing his own talents as composer. There are, however, some works already available for the bassoon, notably a trio for that instrument, piano and flute by Beethoven. Beethoven wrote this piece when he was 15 or 16 years old. It was not published until 1910, and Mr. del Busto says his copy is the only one known to be in existence now, the German copies having been pretty certainly bombed out.

Recent recitals by the artist include two last month in Puerto Rico, one on September 14 at the University of Puerto Rico, the other September 22 at the Teatro La Perla, Ponce. He was assisted by Gladys Mayo del Busto, pianist, and Rafael Montanez, flutist.

Played at Puerto Rican University

"These were two of the most rewarding appearances I have made," the artist said. "The concert at the University drew an audience of over 900, the largest, I was told, that the auditorium had ever had. Even the opera was not as well attended.

"The other, at the Teatro La Perla, was under the auspices of the Pro Arte de Ponce. We afterward went to a party given by the organization, and nothing would do the guests but we must repeat the entire program for them."

Included in these recitals were Chinese Nocturne for bassoon by Gladys Mayo del Busto, and Palmares, a piano solo by Mr. Del Busto, based on native dance rhythms.

ANGEL DEL BUSTO

The concerts marked the return of a distinguished native son, Angel del Busto having been born in Puerto Rico. He first studied the cornet and became proficient in all the wind instruments. At 19 he was the youngest band leader in the U. S. Army. In World War I he served in France, where he was commissioned in the Engineer Corps. After the Armistice he studied at the Band Master's School at Chaumont, France. Returning to this country, he accepted a scholarship at the Institute of Musical Art, New York, where he devoted himself to composition and the bassoon.

Entering his chosen career, Mr. del Busto was the bassoonist of the Barrere Ensemble and Little Symphony. He has been with the Goldman Band for several seasons. Last year he was soloist with the Havana Philharmonic under Erich Kleiber and was guest conductor over the radio for some of his own compositions. For the coming season Mr. del Busto is with the Detroit Symphony Orchestra. M. L. S.

Amparo Navarro-Iturbi Signed by Morris Agency

Amparo Navarro-Iturbi, pianist and sister of Jose Iturbi, has been signed by the William Morris Agency for exclusive management in concert, radio and moving pictures, according to announcement by James A. Davidson. Mme. Navarro-Iturbi recently gave more than 300 concerts in six months throughout the United States under the auspices of USO Camp Shows. She leaves for a six months' overseas USO tour this fall, returning for summer engagements. Mme. Novarro-Iturbi appears with her brother in the current MGM picture, Two Girls and a Sailor.

Luboshutz and Nemenoff to Give 60 Concerts

Pierre Luboshutz and Genia Nemenoff, duo-pianists, top all their past tours with 60 engagements, coast to coast, in 1944-45. Highlights include for October appearances with the Philadelphia Orchestra at the Worcester Festival, Oct. 12, and the Boston Symphony, Oct. 20 and 21; November, concerts in Rochester, Montreal, Quebec, Buffalo; December and January, tour of Pennsylvania, Wisconsin, Illinois, Connecticut and Massachusetts, returning to New York to play before the Haarlem Philharmonic Jan. 25 and give their Town Hall recital, Jan. 26; February, concerts in Florida, in Havana, and at the Academy of Music, Philadelphia; March, Los Angeles, Pasadena, Seattle, Portland; April, an extensive tour of western Canada, returning east in May with engagements en route.

Stradivari Celebration Set

The American Tercentenary Celebration of the birth of Antonio Stradivari will be held in Philadelphia on Nov. 12-26 in the Philadelphia Art Alliance, presided over by William Moennig, Jr., Philadelphia violin-maker.

Fifteen owners of Strads will allow their instruments to be shown, including violins representative of the four famous periods of Stradivari's life. Among them are the La Font; the Marquis de Champeux Strad; the very rare Hely Strad; a rare Stradivari piccolo violin, so called because of its higher pitch; and a Stradivari guitar, one of three existing. Members of the Art Alliance will hear a concert by the Curtis Quartet and a recital by Samuel Dushkin, all playing Stradivari instruments, and discussions by Curt Sachs and Mr. Moennig.

INDIANAPOLIS

By HERSCHELL C. GREGORY

INDIANAPOLIS.—The San Carlo Opera Company opened the music season here last month in performances of Aida and Rigoletto, under the auspices of the Junior Chamber of Commerce. The audiences were large and aside from a few mishaps the performances were approximation of what opera should be.

Indiana University will present 10 attractions during the coming season: Richard Crooks; Verdi's La Traviata with a company of 70; Budapest String Quartet; Trapp Family Singers; Indianapolis Symphony, Marjorie Lawrence, soloist; Artur Rubinstein; Minneapolis Symphony; Martha Graham and dancers; Paul Draper, Larry Adler; and Von Flotow's Martha in English.

The Indianapolis Maennerchor announces 3 guest artists, Conrad Thibault, Lucielle Browning, and Frederick Jagel. This organization (Clarence Elbert, conductor) will give its annual presentation of The Messiah with the Indianapolis Symphony, join with the Athenaeum Concert Orchestra for their second Christmas musicale, and participate in a Triad Festival in the Murat Theatre with the Murat Chanters and the Columbians.

New Symphony Players

John Amans, soloist flutist of the New York Philharmonic-Symphony, is the new first flutist for the local symphony. Edward Bernard of Boston who has played with various orchestras is the new concertmaster; Docco Litolf of the Portland Symphony will play first bass; D. Stanley Hasty of the National Symphony Orchestra is first clarinetist. 15 new violinists, including a girl of 18, will take their places with the orchestra under Fabien Sevitzky for the coming season. The women's committee of the Indiana State Symphony Society sponsored their annual season ticket campaign in September.

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CHICAGO

Added Concerts Planned For Midwest Metropolis

By RENE DEVRIES

CHICAGO.—New music events are being added to Chicago's rich calendar almost daily.

Allied Arts Corporation will present seven additional concerts this year and again in 1945. The series will be launched by Fritz Kreisler on Nov. 5 in Civic Opera House, followed by Marian Anderson, Nov. 19. Dec. 8, the Boston Symphony Orchestra, under Serge Koussevitzky, will play a second concert in Orchestra Hall. The same orchestra appears on the History and Enjoyment of Music Series at the Civic Opera House, but as demands for tickets already exceed the supply, the additional concert was arranged. Allied Arts presents the Ballet Theater in 14 performances at Civic Opera House, Nov. 24 through Dec. 3. Other attractions include Zino Francescatti, Efrem Zimbalist and Artur Rubinstein.

For its History and Enjoyment of Music Series, the Allied Arts Corporation announces Robert Casadesus, the Boston Symphony Orchestra, Grace Moore, Minneapolis Symphony Orchestra, with Heifetz as soloist; Yehudi Menuhin, Metropolitan Artists Ensemble, and Ezio Pinza, to be heard at Civic Opera House, Nov. 25 to Mar. 25.

Kuyper Makes Bow as Impresario

George A. Kuyper, business manager of the Chicago Symphony Orchestra, is entering the field of music in a most impressive manner. His attractions for the current season, all to appear in Orchestra Hall, are the Trapp Family Singers; Vladimir Horowitz in his only Chicago recital; Patricia Travers; William Kapell; Josef Hofmann; Alexander Brailowsky; Adolf Busch and his Little Symphony; Gregor Piatigorsky; and Todd Duncan.

Kerstin Thorborg's Recital

Statuesque Kerstin Thorborg opened the Harry Zelzer Concert series most successfully in Orchestra Hall. In her first recital here the contralto showed herself a past mistress of song literature of many nations, before an audience that practically filled Orchestra Hall to its last seat. Harry Zelzer knows a winner and always presents artists of quality to his large and faithful clientele.

Following Miss Thorborg on his course are the Original Don Cossacks; Nathan Milstein; Gen. Platoff Don Cossacks; Anne Brown; Indianapolis Symphony, Fabien Sevitzky, conductor, with Ania Dorfmann, pianist; Paul Draper and Larry Adler; Jose Iturbi and Maria Kurenko. All these appear on Sunday afternoons at the Civic Opera House.

Course in Jazz Music Opened

A course in the history of jazz music, the first ever given here, is under way at the Abraham Lincoln School, with Frank Marshall Davis, poet and editor of the Associated Negro Press, as instructor.

The Hull House Music School has engaged Theodore Harrison as Director of its Adult Course. Rehearsal will be held on Saturdays throughout the college year. Mr. Harrison continues as voice instructor at American Conservatory.

Insana Joins Chicago Musical College

Maestro Silvio Insana, director of the Chicago Concert and Opera Guild, which gave an excellent performance of Verdi's La Traviata recently at Eighth Street Theatre, has just been appointed instructor of the opera class at Chicago Musical College. The same institution has engaged Hans Basserman, second concertmaster of the Chicago Symphony Orchestra, as instructor of the chamber music class.

Edith Mason in New Role

Stars of yesteryear are all carrying on the traditions nowadays. Dr. Arthur C. Becker, dean of De Paul University School of Music, announces the appointment of Edith Mason, opera and concert singer, to the faculty of the university. Miss Mason is replacing Maria Kurenko, one of the leading vocal teachers of the school.

Musical Arts Piano Series Auditions

The Society of American Musicians, Nelli Gardini, president, and Howard Wells, vice-president, announces its seventh annual series of auditions to be held here with the cooperation of the Adult Education Council of Chicago. Auditions are to select an American pianist for a paid engagement in the Musical Arts Piano Series in Orchestra Hall during 1945-46. The auditions are open to all pianists residing in Illinois, Indiana, Iowa, Kentucky, Michigan, Minnesota, Ohio and Wisconsin, regardless of age. All auditions will be held in this city. In case many contestants travel to Chicago from cities at a distance, the society will endeavor to hold the preliminary and semi-finals within a few days of each other by the middle of November. For audition rules, address Secretary and Treasurer, Edwin J. Gemmer, 509 Kimball Building.

The society also announces the first annual auditions to select an American singer for a paid engagement in the Musical Arts Voice Series in Orchestra Hall during the current season. The same rules and regulations used in the piano auditions will prevail.

Robert Macdonald Studio Notes

The Robert Macdonald Studios have secured Earle Tanner as a faculty member. Earle Tanner is soloist at the Kenilworth (Ill.) Union Church, and for the radio hours Hymn of All Churches, What's Cooking, Shades of Blue, Breakfast Club, and the Carnation Hour. He has recently appeared in concert and oratorio at Augustana College, with the Chicago Apollo Club, the Charles Wakefield Cadman tour, Wheaton, DeKalb, Milwaukee and Grand Rapids.

James L. Bailey won the tenor audition for the recent Chicago Tribune Music Festival and sang with the WGN Orchestra under Henry Weber at Soldier's Field before a capacity audience of 90,000. Mr. Bailey is a student of Arthur Burton.

Alberneri Trio for Chicago

The Chamber Concert Series for 1944-45 at the University of Chicago includes the local debut of the Alberneri Trio, Cecil Smith, chairman of the Chicago University, announces. The group consists of Alexander Schneider, violinist; Benar Heifetz, cellist, and Erich Itor Kahn, pianist.

The Howard R. Will Concert Management

Howard R. Will announces four concerts in Kimball Hall during the season: two concerts by the Budapest String Quartet, for one of which Rudolph Ganz will be assisting artist in the Brahms Quintet; and a pair by the Russian Trio, Nina Mesirow-Minchin, founder, director and pianist.

Jeanne Thierrien Wins Levintritt Prize for Pianists

Jeanne Thierrien has won the Levintritt Award, which carries with it an appearance with the New York Philharmonic-Symphony in Carnegie Hall, New York, on Jan. 28, under Leonard Bernstein's baton. Last April Miss Thierrien won the Walter W. Naumburg Foundation Award, through which she makes her New York recital debut in Town Hall, Feb. 22. The 24-year-old Texas-born pianist has been winning awards since she was ten, beginning with the New York Music Week Association gold medal; later, a scholarship with E. Robert Schmitz, French pianist; then a fellowship at the Juilliard School of Music, for study with Carl Friedberg. She is under exclusive management of the National Music League.

Detroit Symphony to Play Concert in N. Y.

The Detroit Symphony Orchestra will give a New York concert in Carnegie Hall on Jan. 30. This is the first New York appearance in years of one of the country's foremost symphonic organizations, which is now under a new administration headed by Henry H. Reichhold, with Karl Krueger as conductor. An outstanding novelty, soon to be announced, will be included on the program. Lawrence Evans Artist Management will manage this New York concert.

Marjorie Lawrence Triumphs in Visit to Homeland

(*Special Cable to the Musical Courier*)

SYDNEY, AUSTRALIA—Marjorie Lawrence on her current tour has been acclaimed throughout Australia, with sold-out halls and scenes of overwhelming enthusiasm. She is singing many concerts for Allied service men in the northern areas and hospitals.

ELIZABETH PLUMMER

Plan 15th Pryor Auditions

Lucius Pryor announces the 15th annual series of auditions for young artists not over 30 years of age. The award is a tour of not less than two weeks duration, all expenses paid, and a sum of not less than $500 cash. To make application and obtain further information, write to Mrs. Anna C. Molyneaux, 130 West 56th Street, New York 19, N. Y.

GEORGE SZELL
(Photo by Susan Hoeller.)

Szell Conducting Widely

George Szell, after summer conducting at Hollywood Bowl, has returned to the East to begin a solidly booked 1944-45 season extending from Oct. 10 to Apr. 1, after which the Metropolitan Opera claims an option on his services for its spring tour. Szell's season includes 14 weeks at the Metropolitan Opera, four weeks as guest conductor of the N. Y. Philharmonic-Symphony, two weeks with the Boston Symphony, two weeks with the Cleveland Orchestra, and one week with the Montreal Symphony. At the Metropolitan Mr. Szell will again direct the Wagner Ring Cycle and Strauss' Rosenkavalier, and conduct for the first time at the opera house Mozart's Don Giovanni and Wagner's Meistersinger. The Philharmonic-Symphony engagement is divided, a fortnight in December and a fortnight in March.

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Novelties for St. Louis

ST. LOUIS—For the 65th season of the St. Louis Symphony Orchestra, Vladimir Golschmann, who begins his 14th season as musical director, has announced the new works which he and the several guest conductors will perform. On Mr. Golschmann's programs will appear the Symphony No. 5 by Shostakovitch; a Scarlatti Suite as arranged by Harold Byrns; the world premiere of a Sinfonietta by Vittorio Rieti; Darius Milhaud's Cortège Funèbre; the Polonaise Symphonique by Karol Rathaus; suite from the film The Plough That Broke The Plain by Virgil Thomson; Norwegian Moods by Stravinsky, and the world premier of a Nocturne by George Antheil.

Each guest conductor is to present one or more scores heard here for the first time. Leon Barzin has chosen the Third Symphony by Nicolai Berezowsky and John Kessler's Soliloquy; Stanley Chapple will lead the School For Scandal overture by Samuel Barber; Harry Farbman, assistant conductor of the orchestra, will direct Paul Creston's Symphony No. 1, and Menotti's overture to The Old Maid And The Thief. Leonard Bernstein, making his debut here in the triple role of composer, conductor and pianist, will introduce his Jeremiah Symphony (with Jennie Tourel singing the solo part) and will also perform Roy Harris' Symphony No. 3, and the Ravel Piano Concerto, which he will both play and conduct.

The symphony season opens on Nov. 4, continuing until March 11. Eighteen concert pairs are included in the regular subscription series, and there will be the usual student series, one for private and parochial schools in Kiel Auditorium, the other for public schools in the various high school auditoriums. There will also be extra concerts such as those for the maintenance and pension funds, as well as those played at the several adjacent military posts.

Entertainment Enterprises, new concert management, has announced a series presenting the Ballet Russe de Monte Carlo; Katherine Dunham Dancers; Tito Guizar and his Pan-American Ensemble; Marian Anderson; Fritz Kreisler; Jose Iturbi and the Don Cossack Chorus. O. C.

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DISCS: End of Impasse On Recordings Foreseen

ZINKA MILANOV,
dramatic soprano and Metropolitan Opera star, signs her first contract as a Victor recording artist in Hollywood. With Mme. Milanov is Arthur Rush, West Coast Director of Artists Relations.

As we go to press, President Roosevelt's message to James Caesar Petrillo, asking him to lift his two-year-old ban on the manufacture of commercial recordings and transcriptions, has just been made public. By the time this issue appears, the matter should be settled, and while we aren't laying any bets as to whether Petrillo or the companies win the decision, it is reported that the odds are pretty much in favor of the possibility of Victor and Columbia being in production fairly soon.

The companies have had two years in which to clear their shelves of "turkeys" (an expression used in show business denoting a flop), perfect their staffs, formulate plans and decide upon policies. They should be geared to serve the public with the best in music. It is hoped that the competition will be mainly in music and artistry, rather than in advertising and promotion; that the aim will be primarily to sell music and not personalities. The record industry is the backbone of music in America, or of any country for that matter, and it therefore has a tremendous responsibility toward the cultural life of a nation.

With a clean slate, surely the two major recording companies will not let the ever growing family of discriminating American music lovers down!

•

Fancy food, gaily wrapped gadgets and hard candy aren't the only Christmas presents which soon will be on their way to soldiers. Christmas music, ranging from the sacred Ave Maria to the perennially popular White Christmas, has been recorded on V-discs by NBC's Army Air Forces Training Command Band. Sgt. Harry Bluestone, conductor of the AAFTC Band, directed the recordings with Jan Peerce and Eileen Farrell, the well-known radio stars, as two of the guest vocalists. The large, unbreakable records will be mailed to posts all over the globe.... Harry Kaufman, pianist, was the accompanist for Joseph Szigeti and Vivian Della Chiesa in their albums of Great Music for the Armed Forces Radio Service.

•

It has just been reported that Jascha Heifetz, the violinist, has signed a non-exclusive recording contract with Decca. ... Sigmund Romberg, composer of operettas, conductor and pianist, has been signed as an exclusive Victor recording artist.

Disc Reviews

RACHMANINOFF: Concerto No. 4 in G minor, Op. 40; played by Rachmaninoff, pianist; and the Philadelphia Orchestra, Eugene Ormandy conducting. Victor set No. DM-972, 4 discs, $4.50.

In 1927 Rachmaninoff played the first performance of this work with the Philadelphia Orchestra; only, at that time Stokowski was the conductor. It was quite obvious that the composer was not pleased with this work, for he withdrew it from his repertoire for revision and did not perform it until shortly before his death in 1943.

This is undoubtedly the weakest of the four concertos. It has all the lush quality of the Rachmaninoff idiom but not nearly enough bite. Naturally, with the composer at the piano and supported adequately by Ormandy, there can be no quibbling about the standard of performance, but at the same time it can't compare with the second or third concertos, nor even the first, musically, or as a recording. The one thing in its favor is that it is nice to have a complete record of the four piano concertos, and, of course, there is always a thrill in listening to the pianistic genius of Rachmaninoff.

WATER BOY: arr. by Avery Robinson; GO DOWN, MOSES; arr. by H. T. Burleigh; sung by Norman Cordon, bass, with Karl Kritz at the piano. Victor 10-inch disc No. 10-1114, 75¢.

The Metropolitan Opera bass, Norman Cordon, is just as much at home in songs of his native southland as he is on the opera stage. His voice is full and resonant and he sings these songs with genuine feeling and understanding. The recording is fair.

BEETHOVEN: Duet in E Flat for Viola and Cello (Duet mit zwei obligaten Augenglasorn); played by William Primrose, violist and Emanuel Feuermann, cellist. Victor 12-inch disc, No. 11-8620, $1.

The late Emanuel Feuermann and the living William Primrose would be a happy combination under any conditions, but in this delightful Beethoven duet, they offer something special. The two artists give full play to the gay and charming work which makes the results completely satisfying. Since Feuermann is no longer with us the disc automatically doubles in value.

ALBENIZ: Navarra, arr. by Rubinstein; BRAHMS: Ballade in G minor, Op. 118, No. 3; played by Artur Rubinstein, pianist. Victor 12-inch disc, No. 11-8622, $1.

Rubinstein has no difficulty in projecting the technical hazards of his own making in the Navarra by Albeniz. His arrangement is rich and full, and you may be sure that the dynamic artist plays the piece with dash, brilliance, tonal warmth, and a real sense of style. His flair for the Latin composers is not carried over to the other side of the disc, however. The Brahms Ballade is played in a straightforward and neat manner.

Beecham in England; Will Not Return to "Met" This Fall

Sir Thomas Beecham, conductor, now in England, will be unable to return here in time for the opening of the 1944 Metropolitan Opera season, according to word received by Edward Johnson, General Manager of the Metropolitan. Before leaving for England, Sir Thomas indicated that he might return to New York early in 1945 and would perhaps be available for the latter part of the season.

Sir Thomas made appearances as guest conductor at the Metropolitan during the 1941-42 season. Last year he directed performances of Carmen, Tristan, Mignon, Tales of Hoffmann, Falstaff and Faust.

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BOSTON Symphony Inaugural Honors War Heroes

By JULES WOLFFERS

BOSTON—It is perhaps dangerous to read into any musical event, no matter how significant, more than meets the eye and ear. Thus on the face of it the opening program of the 64th season of Boston Symphony Orchestra concerts went its way with all the excellence we have learned to expect from this remarkable group. As has become traditional, orchestra and audience rose to welcome Serge Koussevitzky when he stepped on the platform to begin his 21st year as leader in Boston. He greeted players and audience, and then went on with the business of the evening—Beethoven's "Eroica," the first Boston performance of William Schuman's Prayer in Time of War, and the Second Suite from Ravel's Daphnis and Chloe.

All the makings were here of another memorable Symphony opening—a great conductor, a virtuoso orchestra, a splendid program, a knowing and receptive audience. But over and above all this, it could not have been imagination only that sensed an atmosphere and mood that distinguished the concert from all others. Dr. Koussevitzky dedicated the "Eroica" to the heroes of the United Nations, and it was the more serious aspects of this dedication that evidently captured the attention of all in Symphony Hall. The rapport between conductor, players and audience was complete and perfect. In this sense, and in the sense of solemn obligation to the heroes of the United Nations, this concert will remain in a class by itself as an unforgettable experience

To come to more mundane matters, the schedule of the orchestra includes five visits to greater New York, five visits to Providence, two concerts in New Haven, and single concerts in New Brunswick, Hartford, Washington, New London, Newark, Worcester, Northampton, Philadelphia and Springfield, Mass. A Western trip early in December will include concerts in Cleveland, Akron, Toledo, Chicago (2), Milwaukee and Ann Arbor.

On Wednesdays preceding each Boston concert, lectures with music will be given in the Lecture Hall of the Boston Public Library by Nicolas Slonimsky. An innovation this year will be Symphony "Previews" given Thursday evenings by Dr. Hans Nathan over WHDH of the Blue Network.

Recitals and Opera

Serge Jaroff's Don Cossacks were presented by Aaron Richmond at Symphony Hall, in the first event of the "Celebrity Series." In characteristic fashion the Cossacks gave the large audience the type of program that has established them as favorites among Boston's concertgoing public. Several interesting new items were included together with some of the more established works in the Cossack repertoire.

Mr. Richmond is in for a strenuous season. In addition to his own long lists of attractions, he is also to be local manager for the San Carlo Opera and other visiting groups.

A short pre-season presentation of opera at the Boston Opera House saw those perennial public favorites, Rigoletto, Carmen, Tosca, Traviata, done in much better than routine fashion. Newcomer to Boston was the conductor, Thomas Philipp Martin, a young man of evident poise, much ability and considerable authority. Space does not permit extended mention of all participants and it is probably an injustice to the many fine roles sung to mention almost at random, Leonora Corona's Tosca, Alexander Sved's Scarpia, Lily Djanel's Carmen and the debut here of tenor Enrico Clausi as the Duke in Rigoletto. Among the supporting singers, many of them first class artists, might be mentioned Angelo Carbone, bass, who has a rare facility for entering into the spirit of his parts. Agata Borzi sang a delightful Gilda in Rigoletto.

Other openings included the Zimbler String Quartet, which started off the Gardner Museum series in fine fashion and the Greater Boston USO Victory Concerts season at the Museum of Fine Arts, with Roland Hayes assisted by Reginald Boardman.

Worcester Festival Opens

WORCESTER, MASS.—The Worcester Festival began on Oct. 9 with a large attendance, for a concert by the Philadelphia Orchestra, under Ormandy. A report of the festival will be published in the next issue. J. W.

PASSED AWAY

KATHERINE RUTH HEYMAN, 65, pianist, teacher and head of the Scriabin Circle of America, died of heart disease on Sept. 28 while being taken in a motor car from a Sharon, Conn., hospital, where she had been a patient, to another in New York. Miss Heyman was born in Sacramento, Cal., and first studied with her father, a pupil of Spohr, and later with other teachers in America and Europe. She made her debut with the Boston Symphony in 1899, and appeared also with the New York Symphony and Philharmonic, San Francisco Exposition Orchestra, London Philharmonic, Sheffield Symphony, orchestras under Beecham and Ronald in England, the Berlin Philharmonic, Wiesbaden Kur-Kapelle, and other groups. She toured with Sembrich, Schumann-Heink and others, appeared in recitals in Britain, Russia, Germany and Italy between 1905 and 1915, introducing American works abroad. She had an international reputation as an interpreter of Scriabin, specializing in recitals of his music. In 1928 in Paris she organized a group for performing modern music. A number of her songs had been published.

EMANUEL FIEDLER, 85, former violinist in the Boston Symphony, and the father of Arthur Fiedler, conductor of the Boston Pops and Esplanade Concerts, died in Brookline, Mass., Oct. 4. He was at one time a member of the Kneisel Quartet. Three daughters also survive, including Elsa Fiedler, pianist.

THOMAS AUSTIN-BALL, singer and teacher, who for 20 years served as voice teacher and examiner at the Eastman School of Music and at the time of his death was Professor Emeritus there, died in Rochester, N. Y., on Oct. 3. Born in Belfast, Ireland, he studied there and at the Royal Academy of Music in London, and toured in opera, concerts and oratorio in Great Britain. Before coming to the Eastman School, he had taught at Skidmore College, Saratoga Springs, and privately in New York and Montclair, N. J. His widow survives.

CALEB H. ODELL, 65, organ manufacturer, died at his home in Yonkers, N. Y., Oct. 3. He was a composer pianist and organist, and president and owner of J. H. and C. S. Odell & Co., New York organ firm founded by his grandfather. His wife, a daughter and three sons survive.

ROBERT SHILTON,
baritone, will sing Germont père in Traviata with the National Grand Opera Association (Giorgio d'Andria, manager) on Oct. 16 in New Haven, Conn. He is scheduled for performances at the Brooklyn Academy of Music.

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THE MUSICAL PARADE

By THE STAFF

Tonal Tattling

Stravinsky has written music for a ballet to be staged by Billy Rose at his coming show, The Seven Lively Arts. Markova and Dolin will dance to the Stravinsky score.... Henry Simon, music critic of P. M., writes in that publication, Sept 30: "I had lunch at the Lotos Club, a sort of music fraternity on 57th Street." . . . Cole Porter's life is being filmed in Hollywood, proving that the days are over when a writer of popular music was a sort of artistic pariah and outcast. . . . Speaking of pop. composers, Vincent Youmans is one of the few who writes his music away from the piano, even though he can play the instrument with all ten fingers. . . . The swanky New York restaurant, Coq Rouge, has a new dessert on its menu. The dainty is called Peach Lily Pons, and consists of paste of chocolate, almonds and macaroons, flavored with brandy, all placed in half a peach and heated in a chafing dish. Lily now is really famous, together with Peach Melba, Pear Gadski, Spaghetti Caruso, and Spaghetti Tetrazzini. . . . At the recent Opera Nite of The Lambs Club with Edward Johnson and our Leonard Liebling as guests of honor the only serious note—no pun intended—of the evening consisted of several songs by Norman Cordon who won a rousing ovation. . . . Incidentally, Norman is scheduled to sing Hans Sachs this Winter in Meistersinger at the Met., and also the role of the King in Coq d'Or. It is announced that the latter opera will be sung in English.

Mischa Elman elucidated a new theory about why Archduke Rudolph killed himself and the Baroness Vetsera at Meyerling in 1889. Ask Mischa to tell you about it.... They used to say that politics makes strange bedfellows, but doesn't music, too? Just recently, Frank Sinatra was invited to visit President Roosevelt, and a few days later, the swooner-crooner sat in a Carnegie Hall box at the concert of the Philadelphia Orchestra. One wonders what Frank thought of the President's Estonian policy, and of Ormandy's phrasing in Brahms' Fourth Symphony. . . . Toscanini is contemplating a Fidelio concert broadcast this season, with Jan Peerce doing the tenor part. . . . Twenty-five years ago, Fritz Kreisler's operetta, Apple Blossoms, was being heard on Broadway, with John Charles Thomas as one of its singers. This season the violinist-composer's recently written operetta, Rhapsody, will have a New York run starting shortly.

Heard and Reported

Walter L. Loubat, who has been assiduously trying to get New Orleans to rebuild its famous opera house, destroyed years ago by fire, seems on the verge of succeeding. He raised $25,000 for a down payment on the site of the former edifice, and prominent citizens and officials of New Orleans appear to be interested in helping to secure the entire sum of $825,000 necessary to make the Loubat dream come true, and to restore the prestige of their city as an operatic center of importance. . . . Bob Simon, proprietary mogul of Carnegie Hall, certainly looks nifty in his Army uniform. . . . Natalie Bodanya will sing Nedda in the New York City Opera productions of Pagliacci, at the Municipal Center, Nov. 11 and 19.

Mimi Benzell is another of the youth brigade to join the Metropolitan casts. She is junior by several years to Patrice Munsell. . . . Sol Hurok does not overlook the nite club source of profit for artists, and has booked several of his attractions in those picturesque spots.... Ray Sinatra, cousin of the unbelievable Frank, now is musical director for Universal. . Danton Walker reports that Lt. Josephine Austin, Army nurse, has devised what she calls "Harmonic Therapy" by singing her patients to sleep. That is nothing new. Many a businessman can testify that he has had the same treatment at opera houses and concert halls.

Favorite haunt of opera singers and other musical vocalists is Del Pezzo's restaurant at 33 West 47th St., first made famous when Caruso used to eat his spaghetti and lasagna there . . . Luigi Villa, secretary to Edward Johnson at the Met. (after serving Gatti-Casazza and Witherspoon in the same capacity) has resigned from that post, thus ending twenty-five years of his useful activities there. . . .

Philadelphia La Scala Opera to Open Home Season

PHILADELPHIA—The Philadelphia La Scala Opera returns to its home, the Academy of Music, on Oct. 25 with a production of Carmen, which begins an enlarged season of 12 performances. The company will have completed the most extensive tour of its history, including five performances in Buffalo, seven in Cleveland and eight in Detroit.

Bruna Castagna will have the title part in Carmen. George Czaplicki will be the Toreador, Sydney Rayner, Don Jose, and Annunciata Garrotto, Micaela. The company's new conductor is Alberto Baccolini, who served with the Boston Opera Company for several years, and in leading opera houses of Europe before the war.

CLEVELAND SEES MAJOR YEAR AHEAD

By ROSA H. WIDDER

CLEVELAND, O.—Delectable concert and opera fare is being promised this city by managements old and new for the coming season. A pre-season attraction was brought to Masonic Hall by Fortune Gallo, who presented his San Carlo forces in six operas—the old favorites. Some very agreeable singing was heard, and there were rather better than average stage settings, especially the opening scene of Traviata. Chorus and orchestra were small, but well conducted.

The 12th season of the Cleveland Civic Concert Association, managed by Mrs. Emil Brudno, beginning Oct. 22 will consist of a chamber music concert with Alexander Uninsky, pianist; Isaac Stern, violin, and Joseph Schuster, cello; William Kapell, Nov. 10; Dorothy Maynor, Nov. 24; The Boston Symphony, Dec. 5; Ruth Posselt, Jan. 12; Budapest String Quartet with Leonard Shure, pianist, Jan. 26; Robert Casadesus, Feb. 9, and the Rochester Philharmonic, Sir Thomas Beecham conducting, Mar. 23.

Another series of events presented by Paul Heller will include Johann Strauss' Gypsy Baron, the Don Cossacks, Miliza Korjus, soprano, Jose Iturbi, and four performances by the Ballet Russe de Monte Carlo. Since the Cleveland Orchestra has for the past six years been presenting another ballet group for four performances, we are going to have an avalanche of this fine entertainment.

The Singers Club, George F. Strickling, director, has engaged for its soloists in their two seasonal concerts Josephine Antoine who made a fine impression as soloist of the Summer Orchestra Pop concerts, and Thomas L. Thomas, Welsh Baritone.

At the Cleveland Museum of Art, Walter Blodgett, curator of music, will appear in a series of Sunday afternoon vesper organ recitals.

Opera Prize Creates Interest

More than 50 young singers have entered the contest for winning a $1,000 scholarship offered by Florindo Luccioni in connection with the La Scala Opera engagement here in October. Final judges will be Martinelli, Pelosi and Bamboschek.

Great interest is being shown for the six day opera festival at popular prices by this company. The performances will be given in the large Public Auditorium, seating 9,000.

Cleveland's pioneer and distinguished Fortnightly Musical Club embarked upon its 52nd season recently with its initial concert at Steinway Hall. Participating were Mary Marting, soprano, with two groups of songs, French and English respectively; and a promising young violinist, Sidney Harth, who performed the Brahms A major Sonata with Edith Warner at the piano. Assisting Miss Marting was Margaret Rudd Dunn. A reception and tea followed.

Cleveland Orchestra Twilight Concert

Twilight has been moved up from 5 p.m. to 3:30 on Sunday afternoons for practical purposes, as far as the weekly Twilight concerts of the Cleveland Orchestra under the baton of associate conductor Rudolph Ringwall is concerned, since the orchestra is scheduled for a nation-wide broadcast from six to seven (Cleveland time) on Sundays.

Although Erich Leinsdorf has been honorably discharged from his military duties, his release came too late for taking over his duties with the Cleveland Orchestra. The management had contracted for the five guest conductors last spring, and their programs for the entire season had already been announced. A survey of these gives promise of a most exciting season for symphony devotees. Opening the 20 pairs of subscription concerts will be Vladimir Golschmann, who is to conduct the bulk of the programs for the season. As previously announced, other guest leaders will be Eugene Goossens, Fritz Reiner, George Szell and Frank Black.

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Silhouettes—The World of Song

By MARY CRAIG

Somewhere in the South Pacific, out of sight of land, there rides a small patrol boat flying the Stars and Stripes. The men on board have been on guard for months under strain, with shore leave only on hot, insect-infested islands. Tonight those off duty are huddled together in a massed group out of which comes a beautiful voice, "Ridi, Pagliaccio, al tuo amore infranto." Radio? No, a young ensign—a lad who interrupted a promising career to enter the service of his country—is singing with a heart full of hopes and dreams that have not faded or perished even under shell fire.

In a battered Italian coastal town, marble carytides frame the door of the Grand Opera House, through which throng Army men, Wacs and other service personnel. "We like it," they say, "we like the tunes and the decorations and the atmosphere. It's great."

•

At a certain Rehabilitation Center not far from New York City, we were holding an out-of-doors Community Sing. A young corporal of the Air Force, injured in service, moved up to the piano with a hungry gleam in his eyes. The scheduled accompanist yielded her place and the audience was swept into a concert ranging from Bach to Romberg, with Chopin trimmings—a pianistic exhibition which easily could have been staged in Carnegie Hall.

•

A singer active in USO work writes to this department from Panama:

"We have made music on this trip for tens of thousands of soldiers and sailors, in handsome theaters, at established camps, in mess halls and barracks, at permanent gun positions, and in the burning sun at jungle outposts bedevilled by sand fleas and viciously biting flies. Wherever we have gone, the best of everything has been given us and our reception has been so flattering that the troupe can never walk in closer formation than at arm's length to save bumping our swollen heads together. . . .

"We even dare hope that we are helping to write a new chapter in the history of American music. You know, most of these men have never seen or heard anything like this before and to most of them it is an experience they will want to repeat, a new hunger that they will have satisfied, a moment of peace and relief which they will want to know again. They tell us this, buck privates and colonels, so we know that it's true! . . ."

•

So it goes. Music and the music-maker are active everywhere, right up to the front line, wherever that may be.

The requests are as varied as the personnel of the armed forces. They ask for The Lord's Prayer, My Hero, Cow-Cow Boogie, Annie Laurie. A famous young orchestral conductor, now in the Army, was somewhat depressed that the preference in songs was overwhelmingly in favor of "hill-billy" music. But the boys and girls continue to sing and to listen to singing wherever and whenever they can.

•

The singers and the voice teachers of America are contributing no little inspiration in the struggle, either by their own personal work for the armed forces, or by the traditions which they have upheld in the past and which are still warm in the hearts of their students, now on the fighting lines.

We reproduce here two letters which recently came to the Voice Forum editor and have to do with the problems of the post-war world, as these affect the young singers of today.

•

Thoughts of the Singer in Service

By LEON CARSON

Frequently I am asked, "What do you think is at present in the minds of our boys who left the studios to render service to their country, and what is their idea of fitting musically into the coming post-war period?"

Before making a direct answer, may I digress sufficiently to state that never before have I so completely realized the full magnetic power of music's supreme exponent—singing—as affecting the individual in times of great national stress. There are many of "my boys" in all branches of the service—army, navy, marine corps, and extending even to the camp of the honest conscientious objector. They are scattered the world over and, week after week as their letters drift back to the studio, the same tale of yearning for peace, serious music and resumption of studies is retold. They cite instances where the thoughts of their music and the anticipation of once again participating in it have sustained and cheered them through many a weary hour.

In illustration may I insert briefly a few excerpts from their letters. A young naval officer on one of our flattops out in the Pacific, who is constantly in action, writes: "I must admit that I get moody once in a while; I want to get up on the flight deck and sing, but that's not becoming a naval officer, is it?" And again: "I am so frustrated for lack of opportunity to sing that I could weep; how terribly much I want to express myself in something worth while! I wish right now I could barge into your studio and sing." From a marine on a Pacific Island: "How glad I shall be to get back to the old USA again and return to my vocal work." And from another area: "My desire to sing is tremendous and I feel I have so much song stored up inside of me waiting for the war to end." Another writes: "My singing is my life; the latter is not now complete, I miss good music so much."

Of course, there is going to be plenty of singing in the post-war period both in current and new fields, and undoubtedly these yearnings of the present will develop into a valuable contribution to music at that time. Singing is going to mean more to these young men, when and if they return, than ever before. Still under the lash of harsh and sickening experience, America and their music now seems like a mirage of paradise. May this prove a reality for them!

Homecoming Foreseen

Their homecoming, however, presents a problem of serious readjustment, one which will constitute a direct challenge to the strength and versatility of the teacher of singing. His or her approach to making complete their present view of a "paradise" will not only involve a patient and sympathetic welding together of the broken strands of personal contact and vocalism, but a sane psychological treatment of these boys' minds and thoughts in their struggle to fit themselves once more into a normal civic picture. The returning young soldier will not ask for sympathy, but he must receive helpful guidance of a professional nature administered in a kindly, matter-of-fact manner; also he must be given a fair opportunity for the display of his revived talents. The discipline they have undergone undoubtedly will later play its part in strengthening their determination to become the best of singers. Also, they will return knowing that they have done their best in a job for which they have had no personal taste.

They, in turn, may ask if we too have accomplished much and have improved our knowledge and teaching talent during their absence, so that they may receive the benefit therefrom. If we as teachers cannot answer "yes", what then? Rest assured that the post-war period will not be an easy one for either teacher or young singer; but for the teaching profession, it can and must be turned into a time of earnest effort and encouragement toward the recapture of aesthetic values for these young men and women who have had sterner, distracting realities thrust upon them in the line of duty.

A Letter Received From a Singer-Pilot

An excerpt from the letter of a young Met. Audition winner now in the Service: "There will be no future for much of our youth (six of our cadets were killed in five days here the first week). But America will go on and, God helping her, will progress toward an era of reason and perhaps even man's greatest wish—Peace."

A Manager's Views on Post-War Music

By WARD FRENCH

General Manager, Community Concert Service
Vice-President, Columbia Concerts, Inc.

The American artist will emerge as the most important single factor in the post-war music world. For many years to come we shall have a complete reversal of the traditional artistic relationship between Europe and America. Because the war in Europe has virtually brought music study to a standstill, it will be a long time before European artists will be ready for concert and opera. Not only will American audiences look more and more to native singers and instrumentalists to provide fine music, but America will find itself in the new position of exporting its artists to Europe on a large scale. The tragedy of war, bringing with it almost a cessation of musical activity, will leave Europe starved for music and will create an overwhelming demand which only the artists of this country will be able to meet.

Similarly South America and Australia, formerly almost the preserve of European artists, will be dependent upon this country for the major part of their concert and operatic talent. . . . The United States itself will undoubtedly develop an even higher regard for its own artists. The days when a native singer had to change his or her honest American name to a foreign one are too recent for us to forget the prejudice in favor of Europe's artists. Today plain-sounding Helen Jepson, Nelson Eddy, Helen Traubel, Rose Bampton, and Leonard Warren have established themselves as prime favorites, certainly not because they were Americans but because they were in themselves fine artists. Their managers, Columbia Concerts, recognized their skill from the first, and their faith in these and other young American artists was an important factor in bringing them before the public.

For these new singers it was necessary to create new audiences, far beyond the scope of the handful of music centers in the United States a quarter of a century ago. Columbia Concerts has met this challenge by organizing Community Concert Associations in more than 300 American and Canadian communities. Music has been brought to millions of people who would not otherwise have had the opportunity to hear great music performed and sung by the world's leading artists.

This policy of building large new audiences throughout America will result in an important increase of singers and instrumentalists, stimulated and inspired by contact with the leading figures of the contemporary music world.

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MARCELLE DENYA,
French soprano, gives a New York song recital at Town Hall on Nov. 14.

Nysta Presents Supplementary Course Faculty

The supplementary activities of the New York Singing Teachers' Association comprise special courses for only students of teacher members. The courses offered and the faculty engaged for the season 1944-45 are as follows: Sight-Singing and Musicianship Class, Dr. Frederick Schlieder; French, Julie Marie Colleye; Italian, Annina Gregoretti; German, Marie Hoelle; Spanish, Wolfe-Alvari; Opera Class, Désiré Defrère.

Van Wey Sings for United Seamen's Service

Adelaide Van Wey, young American contralto, returned from vacation in Brevard, N. C., to sing her first engagement of the season on Oct. 1. She appeared for United Seamen's Service at the Staten Island Post and had as her accompanist Robert N. Hill, of the faculty of Sarah Lawrence College. Miss Van Wey's vacation was planned as a home-going visit and for much needed rest after a strenuous season of concerts throughout the United States, Mexico and Central America. However, the summer trip resolved itself into an active singing tour for USO and Bond Rallies. In one of the latter, the contralto sold $126,000 in War Bonds.

When asked which songs were best received in musicales for war activities, Miss Van Wey replied, "The audiences seem to enjoy Spirituals, melodious classics, songs like Star-dust, anything of Jerome Kern, Romberg, Gershwin. I prefer concert singing above all other types. I want to do unusual songs, great music not often heard. I intend to feature music by American composers."

In this regard Miss Van Wey spoke of the purity and beauty of line to be found in much of the music classified as "popular", mentioning the lovely Summertime from Porgy and Bess. A preview of Miss Van Wey's programs for the coming season shows them to be interesting and unhackneyed. M. C.

Miller Joins American Academy

J. Oscar Miller, Head of the Voice Department of Cadek Conservatory at the University of Chattanooga, Tenn., has been elected to membership in the American Academy of Teachers of Singing. Mr. Miller has been Conductor of the Chattanooga Civic Chorus for fifteen years and is Regional Governor for the Southern District of the National Association of Teachers of Singing.

JOHN BROOKS McCORMACK
enjoying a recent holiday in the Smoky Mountains of Western North Carolina. The tenor spent several weeks in that vicinity between engagements.

Past Vocal Art Excels Present?

I was very much interested in your article in a recent issue, Is Vocal Art Equal to That of Yesterday? As a patron and subscriber of the Philadelphia season of the "Met," I cast my vote most unreservedly with Farrar and Schorr. . . .

The trouble with the Met. today is . . . putting on the Audition winners, who because they have the Met. label think they are the equal of the past great stars.

I heard 35 operas last year alone. I can name the real artists of today, and I am only a patron of an art I love.

JOHN CUNNINGHAM,
Wynnewood, Penna.

With the Vocalists

Emery Darcy, tenor of the Metropolitan Opera Association, will make his debut with the Chicago Opera on Oct. 21, singing Siegmund in Die Walküre, with a repeat performance on Oct. 31. October concert dates include 4, Colorado Springs, Colo.; 6, Cheyenne, Wyo.; 13, Minneapolis; 23, Beatrice, Neb.; 25, Coffeyville, Kan.; 27, Dodge City, Kan.

Ernice Lawrence, American tenor, recently made a tour with the San Carlo Opera Company in the East, Middle West and South. He appeared in the roles of Don Jose in Carmen, Alfredo in Traviata, the Duke in Rigoletto, Rhadames in Aida, and Turiddu in Cavalleria Rusticana.

Cordelia Hood, soprano, made her debut in the role of Musetta in La Boheme with the Philadelphia La Scala Opera Company in Buffalo, N. Y., on September 25.

The Dessoff Choirs of New York, Paul Boepple conductor, started rehearsals on Oct. 2. Plans for this season include one a cappella concert of old music, and productions of two major works with orchestra.

Herta Shilton has reopened her New York vocal studio and is preparing artists for opera and concert. Vera Avar, young coloratura soprano, recently signed by AMF Artists Service Inc., is one of Mme. Shilton's artist-students.

Carol Longone started her annual Wednesday morning series of Operalogues on Oct. 11 at Hampshire House, New York, with Puccini's Turandot, illustrated by Miss Longone at the piano, assisted by vocalists Anne Roselle, Ruth Diehl and Richard Manning. The second series, devoted to Wagner's Ring, will begin Jan. 3.

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Publishers Offer Rich Array of Holiday Music

As the Christmas season draws near, there is an unusually fine presentation of anthems and carols for holiday use. The composers and arrangers have apparently taken into consideration the shortage of male voices in the average choir personnel and the choirmaster seeking simpler forms, attractive unison effects, trios for women's voices or for junior choir groups will find his needs well supplied. Mentioned here are a few selections typical of the many new publications from which program-choice may successfully be made.

The organist or choirmaster fortunate enough to have the larger choir formation and essential lead voices should consider Lo, The Messiah (Ecco il Messia) by Mario Castelnuovo-Tedesco, a thrilling, exultant choral number with brilliant accompaniment and fine part-writing. Another anthem for large choir or double-quartet is the Schein-Howerton God Comes from His Heaven Today. The arrangement is well done, retaining the 16th century flavor of the original.

For women's voices or junior choir, two carols derived from Silesia and from the Tyrol show excellent possibilities. These are edited by Robert Elmore and Robert B. Reed. In this category is an appealing arrangement by Dr. Clarence Dickenson of a 16th century French folksong, The Citizens of Chatres, with English text by Helen Dickinson.

Other fine carols stemming from folk tunes are Carol of the Birds, harmonization and choral version by Don Malin, and, on a broader scale, The Daybreak Carol (Moravian), freely treated by Harvey Gaul. The latter will be effective with full choir and a good baritone section.

Two beautiful and unusual numbers are No Rose of Such Vertu by William Veitch and Jesus Lying in the Manger from A Canticle for Christmas by Philip James. A favorite with many choirs will be the straightforward old Yorkshire carol, Christians, Awake (arranged by Gustav Klemm), combining the joyful spirit and simple dignity of the Yuletide season.

Two new Litanies with interesting words and music for special occasions with added text for Watch Night services are offered by Frederick Kinsley.

Those in search of material for men's voices should be glad to know that the Nine Carols for Male Voices, arranged by R. Vaughan Williams and published by Oxford in London, are available in this country, as well as other publications of the Oxford Press, through Carl Fischer, Inc.

Details as to arrangements and the various publishing houses issuing the above-mentioned works will be found in the following tabulations:

SATB

(From Galaxy Music Corporation)

Christians, Awake! Old Yorkshire Carol arr. by Gustav Klemm. (Unaccompanied). 12¢.

The Daybreak Carol; 16th Century Moravian Tune freely treated by Harvey Gaul (with incidental solo voices.) (Unaccompanied). 16¢.

Carol of the Birds; French (Bas-Quercy) Carol; choral version by Don Malin. (Unaccompanied). 16¢.

O My Deir Hert; music by Marion Conklin Chapman with soprano or tenor solo. (Organ accompaniment). 15¢.

Again the Star Shines. Lyrics by Florence Wilson Roper and music by Orvis Ross with tenor solo. (Organ accompaniment). 16¢.

Lo, The Messiah, by Mario Castelnuovo-Tedesco (Piano accompaniment). 20¢

(From H. W. Gray Co., Inc.)

O Little Town of Bethlehem, by T. Tertius Noble. (Organ accompaniment). 16¢.

Jesus Lying In The Manger. From A Canticle for Christmas, by Philip James (Mixed Voices). 15¢.

Carol of the Children, by Mark Dickey. (Unaccompanied). 15¢.

(From J. Fischer & Bro.)

Carol of Drifting Snow, by J. McCauley Dougherty and Cyr De Brant. (Organ accompaniment). 18¢. Unison 15¢; 5A or TB, 16¢; SSA or TTB, 18¢.

Two Litanies, by Frederick Kinsley. A Litany of Aspiration and A Litany Concerning the Children.

Come Let Us Unite in a Joyous Noel, by Robert Leech Bedell. (Organ or Piano accompaniment). Willis Music Co., Cincinnati, Ohio. 10¢.

Deep Is the Silence, a Polish Carol arr. by G. William Henninger. (A Cappella). Hall & McCreary Co., Chicago, Ill. 16¢.

Methinks I Hear the Heavens Resound, by Robert Leech Bedell. (Organ accompaniment). Boston Music Co., Boston, Mass. 15¢.

No Rose of Such Vertu, by William Veitch. (Piano or Organ accompaniment). Oxford University Press, London, Eng., 6d.; Carl Fischer, Inc., New York.

SSATTB

God Comes from His Heaven Today, by Johann Hermann Schein (1586-1630); arr. by George Howerton. (A Cappella). Carl Fischer, Inc. 18¢.

SAB

The Citizens of Chatres, XVI Century French, arr. by Clarence Dickinson. (Also for Unison and SA with organ accompaniment). H. W. Gray Co., Inc. 18¢.

SSAA

In Excelsis Deo, A French Carol arr. by G. William Henninger with soprano solo. (A Cappella). Hall & McCreary Co., Chicago, Ill. 16¢.

Long Years Ago in Bethlehem, arr. by Robert Elmore and Robert B. Reed. (Organ accompaniment). J. Fischer & Bro. 18¢. Also for SATB.

SSA

(From J. Fischer & Bro.)

Carol of the Wind, Silesian carol arr. by Robert Elmore and Robert B. Reed. (Organ accompaniment). 15¢.

On Christmas (Sacred Folksong, 1545) arr. by Robert Hernried. 15¢.

Nativity Carol, by Frederick William Graf (A Cappella). Hall & McCreary Co., Chicago, Ill. 16¢.

Sacred Solos

GEMS OF SACRED SONGS, a collection edited by Eduardo Marzo. G. Schirmer, Inc., New York, 75¢.

This collection comprises 23 numbers by 21 composers. In many instances the songs are familiar, such as Ambrose's One Sweetly Solemn Thought, Parker's Jerusalem, and Rodney's Calvary. The anthology, arranged for both low and high voices, in different volumes, is serviceable for church soloists.

I WILL EXTOL THEE, by Cicely Adams Brown. J. Fischer & Bro., New York. 50¢.

This setting of the first five verses of Psalm XXX is not difficult. In three sections, the recapitulation of the original idea occurs in a slightly altered rhythmic manner. A G above the staff is the highest tone, the entire number being in the middle register.

THE PLEDGE, by Jennie Prince Black. G. Schirmer, Inc., New York. 50¢.

Two verses from Ruth I have been adapted by Herbert L. Satterlee to provide the text for this wedding number. The setting is in keeping with the pledge of the two Biblical characters, straightforward and without bravura.

A SACRAMENTAL SONG, by William A. Wolf. G. Schirmer, Inc., New York. 50¢.

The setting of the familiar hymn is dedicated to Mack Harrell. The range is within an octave and the main melodic idea has a lyric appeal. Arranged for low voice and also for high-medium.

BY THE RIVERS OF BABYLON, by Julius Chajes. Edward B. Marks Music Corp., New York. 80¢.

Cello as well as piano (or organ) accompaniment is provided, and the composer also has made an orchestral accompaniment. The cello has both opening and closing passages to itself. The vocal setting is dramatic and embodies many rhythmic alternations.

OUR CHRISTMAS DAY, by Carl F. Mueller. G. Schirmer, Inc., New York. 50¢.

The composer has provided practically the same setting for the two verses of a poem by Theodosia Smith. The range is about an octave, and the Christmas story simply and expressively told.

SONG OF LIGHT, by Ruth Barrett Arno. Carl Fischer, Inc., New York. 60¢.

Cardinal Newman's familiar hymn is prefaced and the Dykes setting of it also utilized, although the result is not as complex as might be implied. The melody sometimes is carried by the voice and again the latter provides a descant; yet the work is not difficult.

IN THE COMPOSERS' WORKSHOP

William Schuman, the distinguished young American composer, has been appointed Director of Publications for G. Schirmer, Inc. Mr. Schuman, who has been teaching at Sarah Lawrence College for the last nine years, will assume his new position at the end of the college year. The same post had previously been held by such figures in the musical world as the late Carl Engel and Oscar G. Sonneck.

Although still in his early thirties, Mr. Schuman is already one of the leading American composers of our time. A graduate of Columbia University, he has held a Guggenheim Fellowship for two years. His Third Symphony received the first annual award of the Music Critics' Circle of New York for the best new American orchestral work performed in New York during the season 1941-42, and his cantata, A Free Song, is the first musical work ever to be awarded a Pulitzer Prize. His orchestral works have been performed by most of the major symphony orchestras and in England. He has just completed a short orchestral piece for Billy Rose's Seven Lively Arts, and is at present working on a ballet with choreography by Antony Tudor.

Dr. Felix Guenther, Editor-in-Chief of the Standard and Educational Department of Edward B. Marks Music Corp., is giving a new course at the New York University in music editing . . . Leopold Stokowski will produce several modern operas next spring at the New York City Centre of Music and Drama, including Bolivar by Darius Milhaud and Troubled Island by William Grant Still. The latter work, the scene of which is Haiti, will be produced with an all-Negro cast . . . Bohuslav Martinu's Third Symphony, completed last summer, will be premiered in the coming season by the Boston Symphony.

Piano works by Andor Foldes scheduled for publication are Four Short Pieces and Twin Finger Dance to be issued by Elkan-Vogel and Martial Mood by Edw. B. Marks. The latter is dedicated to Sidney Foster and will be presented in his programs this season . . . Charles Wakefield Cadman has dedicated to Gregor Piatigorsky his tone-drama for cello and orchestra, A Mad Empress Remembers (history of Carlota and Maximilian). It was written last year and had its world premiere with Kurt Reher and Emil Danenberg at the Evenings on the Roof series in Los Angeles last January. The work subsequently was heard at the University of Southern California under the auspices of Native Composers Society and given by Stephen Deák and John Crown. Mills Music will publish the tone-drama . . . The General Platoff Don Cossack Chorus, for the first time, includes an American composer—Albert Hay Malotte—in its repertoire. It is Malotte's choral arrangement of his The Lord's Prayer, sung in the original English.

It is interesting to note that Alexandre Gretchaninoff, the well-known Russian composer, now residing in New York City, celebrates his 80th birthday on Oct. 25. In spite of his years, Mr. Gretchaninoff is constantly at work creating new works of considerable importance. His latest compositions include a Symphonic Elegy for orchestra, two Masses for the Roman Catholic Liturgy and a Piano Sonata. His Ecumenical Mass was performed last February by Boston Symphony under Koussevitzky. . . Elie Siegmeister's Ozark Set is to be performed by the Minneapolis Symphony under Mitropolous on Nov. 11. The work has been published by Edward B. Marks Music Corp.

Fritz Reiner will conduct the American premiere with the Pittsburgh Symphony Orchestra late in November of a new suite, Makii, by the Soviet composer Lev Knipper.

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String Quartet

STRING QUARTET IN E FLAT by Paul Hindemith. Associated Music Publishers, Inc., New York. Score $1.50. Parts complete with score, $6.50.

Written for the Budapest String Quartet, this work was first performed by the group at the Library of Congress in Washington, D. C., last year, and has been acclaimed by all who have heard it.

It is a major work in four movements: the first, marked *very quiet and expressive*, has a hauntingly beautiful theme stated by the viola and in turn picked up by the first and second violins, and finally by the 'cello. The second movement, *lively and very energetic*, serves as a direct contrast and is followed by a movement marked *quiet, variations*. The last section, *broad and energetic*, has many exciting technical passages that build to a tremendous climax and then gradually tapering off to a *pp* on the closing bars. Definitely a valuable contribution to the chamber music repertoire. The score is a facsimile of the composer's script.

Cantata

BERNADETTE OF LOURDES, by Lily Strickland. G. Schirmer, Inc., New York. 50¢.

A cantata for two-part chorus of unchanged voices with incidental soli for soprano, alto and tenor. Ethel Watts Mumford has provided the English text and Maurice Dumesnil has made a version in French. Full details for performance are provided. The American composer writes in her usual lyrical style and keeps in mind the limitations of young voices.

Operetta

OUR AMERICA, book and lyrics by Mary Carolyn Davies and Don Wilson; music by Geoffrey O'Hara. Robbins Music Corp., New York. 75¢.

The book, for this patriotic operetta that should prove popular for school programs, is based on three milestones in American History—the arrival of the Mayflower at Plymouth Rock; the presentation of the flag by Betsy Ross to General George Washington and the speech of Abraham Lincoln at Gettysburg. Both original and old favorite tunes are employed cleverly in order to point up the action. The score is complete with production notes and full four-part S.A.T.B. scores may be had upon request.

For Violin Solo

SONATA FOR VIOLIN SOLO, by Johan Franco.

Four brief movements make up this unaccompanied sonata by a composer who has been resident in this country for several years. It opens with a boldly striding *allegro risoluto*, followed by an *andantino con amore*, containing some interesting runs to be played *sul ponticello;* then by a slow "Prayer" in which there is considerable double-stopping and a suggestion of old-time modes; and concludes with a finale marked *allegro energico*, which retouches some of the material heard earlier. It is a vivid and admirably pointed work, shows a definite personality in the composer and a pleasing blend of modern technique with traditional forms. Technically, it is not of forbidding difficulty, though considerable expressive ability is needed.

For Carillon

TWO VICTORY RHAPSODIES for large and small carillons, by Percival Price. Published by the School of Music of the University of Michigan, Ann Arbor.

Two jubilant works to be played, as the subtitle states, "in celebration of the triumph of the United Nations." The publication is sponsored by the Guild of Carillonneurs in North America. Mr. Price, who is University carillonneur and professor of composition at the University of Michigan, has written two extremely effective, even if rather virtuosic works, the first designed to cover three and a half octaves, and provided with several short contrasting sections as well as some interesting two-part chordal harmonies; and the second, covering two octaves, a lively allegro. The first, in particular, has a sturdy main theme and interesting developments. A fine gesture is this of the School of Music, which has issued this work and distributes it free in the hope that the gracious notes of carillons will peal out the cessation of hostilities everywhere.

For Voice and Piano

EIGHT ARIAS FOR BASS OR BARITONE, by Handel, edited by Ernst Victor Wolff. Music Press, Inc., New York. $2.

The arias were selected, according to the compiler, as material for concert singers, students or amateurs and are not the virtuoso items usually so gathered. Mr. Wolff reduced the original score to piano accompaniment and worked this out freely. The selections are from the following operas: Almira, Radamisto, Muzio Scevola, Floridante, Rodelinda, Tolomeo, Berenice and Serse. Some were originally for male contralto. As a cross-section of Handelian operatic style, minus the florid passages, they are interesting and stimulative. Holger E. Hagen provided the English texts.

Books

THE ENJOYMENT OF THE ARTS, edited by Max Schoen. Philosophical Library, Inc., New York. $5.

Designed to enhance the enjoyment and appreciation of the arts by the layman, this book presents a lively and constructive discussion of the many arts by authorities in each field. The subjects included in the eleven chapters are art, painting, sculpture, architecture, industrial arts, poetry, drama and theatre, the novel, movies, music, and the problem of criticism. The numerous lovely reproductions alone make the book worth while. But, in such a complete survey, why was the dance ignored?

EVENINGS WITH MUSIC, by Syd Skolsky. E. P. Dutton & Co., Inc. New York. $3.

Mrs. Skolsky, the author, has been teaching music appreciation to adult classes in Albany for many years, and this book is obviously the result of the method which she found most practical. The volume is divided into 27 chapters, each devoted to an evening of music. Starting with the fundamental elements, such as the seating of the orchestra, illustrations of the instruments, etc., it gradually covers the classic and romantic periods, with stress on the transitions. The works discussed are either in the symphonic or concerto form. The one Prokofieff program is the only step into the contemporary period. There is a suggested list for further listening; and Columbia Recording Corp. has prepared a special album illustrating the instruments of the orchestra as a supplement. All musical compositions mentioned may be obtained on records.

THE ARTS AND RELIGION; by Albert Edward Bailey, editor; Kenneth John Conant, Henry Augustine Smith and Fred Eastman. MacMillan Co., New York. $2.50.

EDNA RAIT HUTTON

of Des Moines, Iowa, has been selected by the National Council of Sigma Alpha Iota as National Editor of the fraternity. She will edit Pan Pipes and supervise the work of 75 editors from groups in colleges, universities and conservatories throughout the country. Mrs. Hutton has had wide experience in the teaching and lecturing field and is the author of a new book, Carols of the Ages. (Photo by Townsend.)

Four authorities unite to give us a rounded series of papers on art and religion. Following chapters by the editor on painting and sculpture, Dr. Conant, Professor of Architecture, Graduate School of Design, Harvard University, discusses that subject. Dr. Smith, head of the Department of Sacred Music, Boston University, talks of the expression of religion in music, with many practical musical suggestions, stressing a higher type of service, and Prof. Eastman, of Chicago Theological Seminary, tells how worship may be thrillingly dramatized. A valuable book, richly illustrated with art reproductions from antiquity to the present.

CONGREGATIONAL SINGING FOR SYNAGOGUE AND RELIGIOUS SCHOOL, by Rev. Asher Goldenberg. Bloch Publishing Company, New York. $2.

This 87-page volume is "an attempt to help restore the correct use of the Hebrew accent," according to its compiler. Rev. Goldenberg, of Congregation Orach Chaim, New York, points out that adherence to correct accent and traditional modes has been observed and expresses the hope that the book will inspire contemporary writers of liturgical music to remove the "blemishes which disfigure the beautiful Hebrew language."

Hunter College Concert Series

The subscription concert series of Hunter College, New York, features eight soloists for 1944-45—Emanuel List, basso of the Metropolitan Opera, Nov. 4; Vladimir Horowitz, pianist, Nov. 25; Aubrey Pankey, Negro baritone, Dec. 9; Bronislaw Huberman, violinist, Jan. 6; Carl Friedberg, pianist, Jan. 27; Lotte Lehmann, soprano of the Metropolitan Opera (the only woman on the series), Feb. 16; Ezio Pinza, basso of the Metropolitan Opera, Mar. 3; Yehudi Menuhin, violinist, Mar. 16. Concerts take place in the auditorium of the college.

Altoona Season Starts

Russell Gerhart opens his sixteenth season with the Altoona (Pa.) Civic Symphony on Oct. 26 at the Jaffa Mosque, presenting Morley and Gerhart, duo-pianists, in the Mozart Double Piano Concerto in E flat with orchestra. Orchestra numbers included the Schubert Seventh Symphony and Overture to Tannhäuser by Wagner.

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San Francisco Opera Launches Gala Series

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under the baton of General Director Gaetano Merola—in a preview of the opera La Boheme, heard in the Standard Radio Broadcast over Station KPO. Left to right, the singers are: Vivian Della Chiesa, Ivan Petroff, Bruno Landi, Virginia MacWatters and Lorenzo Alvary. (Photo by Grabriel Moulin Studio.)

By ALFRED FRANKENSTEIN

The San Francisco Opera Company opened its 22nd season on Sept. 29 with the time-honored curtain raiser, Aida. The choice of Verdi's Egyptian tragedy for the first night of the season followed a well established tradition, but there was nothing routine about the performance. It was staged with an extraordinary and highly impressive degree of magnificence, and was magnificently sung by Stella Roman, Frederick Jagel, Leonard Warren, Margaret Harshaw, Ezio Pinza and Lorenzo Alvary. General Director Gaetano Merola conducted.

This is being written the day after the opening performance, and so nothing more can be directly reported on until a later issue. The season is the longest the San Francisco Opera Company has ever attempted. There will be 20 performances in San Francisco, three in Sacramento, one in San Jose and Pasadena, and six in Los Angeles.

The repertoire involves two local revivals—Salome and Falstaff, neither of which has been given here in many years—and one work new to the annals of Maestro Merola's organization —The Tales of Hoffmann. The rest is all standard. Beside the operas already mentioned we shall hear Martha, Lakmé, Manon, Faust, A Masked Ball, Carmen, La Boheme, Lucia, Forza del Destino, Rigoletto, and The Secret of Suzanne, the last named paired with Salome.

Five new singers will be introduced during the season. Margaret Harshaw made a very successful local debut as Amneris in the opening Aida. Lily Djanel, of the Metropolitan, will be starred as Salome. Bruno Landi, also of the "Met," will be heard for the first time in San Francisco as Lionel in Martha. Virginia MacWatters of the New Opera Company will have several coloratura roles, and Vivian della Chiesa of the Chicago Opera will be introduced as Marguerite in Faust. We shall also hear three new conductors during the season. William Steinberg, George Sebastian and George Schick will share the conducting with Merola and Pietro Cimara.

Well established artists returning for the series include, beside those mentioned in the Aida cast above, Licia Albanese, Hertha Glaz, Salvatore Baccaloni, Lily Pons, Raoul Jobin, George Cehanovsky, Roberto Silva, John Garris, Thelma Votipka, Charles Kullman, Francesco Valentino, Ivan Petroff, Jan Peerce, and Risë Stevens. A large number of resident singers—by far the largest number of such artists ever used by the San Francisco Opera Company —will appear in big and small assignments. Most important of these are Charles Goodwin, bass; Edward Wellman, baritone; and Joseph Tissier, tenor.

As usual, the season is divided into two subscriptions—a "regular" series of ten performances and a "popular" series of five. A series of five "extra" performances on a non-subscription basis is a something of a novelty, and it remains to be seen how it will work.

It is a rather curious fact that the "regular" series is always sold out in San Francisco, but the "popular" series seldom does so, and non-subscription performances seem to go best when Pons is in the cast, or when the opera chosen is La Boheme. But Pons can't sing all the extras, and she doesn't sing Boheme at all!

Seattle Symphony Opens Under Bricken

By JOHN HOPPER

SEATTLE, WASH.—Carl Bricken, newly appointed American musical director of the Seattle Symphony Orchestra, had an enthusiastic welcome at the opening concert, Oct. 2. Never has the orchestra performed more capably, with evidence of thorough schooling and preparation. Gone were the jagged edges which so frequently greet the audience at the beginning of the season. With Mr. Bricken as permanent conductor, the morale of the orchestra has risen. Guest conductors are often drawing cards, but they do little to build ensemble.

The Coriolanus Overture of Beethoven opened the concert. Then Bricken presented for the first time in Seattle the Prokofieff "Classical" Symphony, giving thereby further evidence of sensitiveness for good program building. Another wise choice was the soloist of the evening, Gunnar Johansen, pianist, who played the B flat Brahms concerto, op. 83. Johansen is not unknown in the Northwest, having been heard for many years in Sunday broadcasts from San Francisco. In this concerto he achieved heights of interpretation and pianism which won an ovation.

To close, Bricken led Ravel's La Valse, which gave him still further opportunity as a master of orchestral coloring.

The performance was broadcast in its entirety, and all the remaining subscription concerts will also be sent over the air. There will be two repeat concerts, one at the Moore Theatre, and one at Meany Hall.

To Mr. Bricken, to Maurice Jackson, president of the symphony board, and to the new management, Seattle owes sincerest thanks for the expansion of the concert season.

JOHN ANGLIN,
tenor, in his Victory garden outside of Oklahoma City. Mr. Anglin went under the management of Lucius Pryor in April, 1944, and has since given 48 concerts in the Middle and Southwest. Among these were recitals at the Lakeside Festival, Lakeside-on-Lake-Erie, Ohio, and at State Teachers College, Denton, Tex.

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THE 1944 SALZEDO SUMMER HARP COLONY

in Camden, Me., where Carlos Salzedo and Marjorie Call Salzedo annually co-direct summer groups of harpists. The colony was established 14 years ago. Front row, left to right: Lise Pearson, Floylee Hunter, Deanne Muenzer, Marjorie Call Salzedo and Carlos Salzedo, co-directors of the Colony; Shirley Miller, Marjorie Gibson, Patricia Blane. Second row, kneeling and seated: Cynthia Lancaster, Marjorie Sutter, Mimi Allen, Betty Jane Holsteen, Patsy Magennis, Nancy Sinclair, Muretta Meyer. Third row, standing: Dorothy Dregalla, Joanna Allen, Carol Cheeseman, Cherolyn Greiss, Ruth Blaine, Dulcie Dimmette. Fourth row: Ruth Dean, Emily Richardson, Mary Spalding, Jill Bailiff, Beverly Glickman. Top row: Ruth Moore, Jane Osterland, Libby Jones, Ernie Gowen, Grace Lenfest.

Minneapolis Rings Up Curtain

By EARLE G. KILLEEN

MINNEAPOLIS, MINN.—The honor of opening the season here went to Oscar Straus, who, on Sept. 29, with 50 players from The Minneapolis Symphony Orchestra, and two local singers, Patricia Hauke, soprano, and Hollis Johnson, tenor, delighted a capacity audience at the Municipal Auditorium with music of the Strauss family from Johann, Senior to the present day,—special stress upon his own light opera music. The Twin City Greater Attractions managed the concert and has scheduled further attractions.

Under this same roof, Mrs. Carlyle Scott presents four concerts; Lawrence Tibbett, Oct. 6; The Don Cossacks, Oct. 29; Marian Anderson, Jan. 14; and Alex Templeton Feb. 4. At the Womans Club, Helena Morsztyn, Polish pianist, will be heard in recital. The Thursday Musical Club announces Anna Kaskas, contralto, in the Y.W.C.A. Auditorium, Oct. 26, and in January a joint recital by Percy Grainger, pianist, and Leona Flood, violinist. The Lyceum Theater houses the concerts of the Apollo Club which announces James Melton as soloist for the first pair of concerts, Nov. 28 and 29. Here also Emery Darcy, a former Minneapolitan, appeared in recital, Oct. 13.

The Minneapolis Symphony Orchestra (Dimitri Mitropoulos, conductor, Arthur Gaines, manager) again offers 18 Friday evening concerts with 11 guest artists and two guest conductors, Antal Dorati and Arthur Fiedler. Pianists are Dimitri Mitropoulos (who leaves the podium for the keyboard in three appearances), Witold Malcuzynski, Robert Casadesus, William Kapell, Rudolf Serkin, Artur Rubinstein; violinists, Fritz Kreisler, Louis Krasner (new concertmaster), Jascha Heifetz, Nathan Milstein; singers, Dusolina Giannini and Ezio Pinza.

The Concerts and Lectures Bureau, a newly created department of the University of Minnesota, under the direction of James S. Lombard, manages the University Artists Concerts which begin in November with Helen Jepson and Charles Kullman in joint recital. The American Ballad Singers appear, Dec. 12; Vladimir Horowitz, Jan. 24; the Budapest String Quartet, Feb. 15; Donald Dickson, Feb. 27; Mischa Elman, Mar. 14; Lily Pons, April 24.

Thirty-five major concerts, with many local events, mark the greatest musical activity in Minneapolis history. Present information indicates greater ticket sales than ever before.

Kindler to Play 10 U. S. Works

WASHINGTON, D. C.—During the coming season of the National Symphony Orchestra which opens on Nov. 8 in Constitution Hall, its conductor, Dr. Hans Kindler, will present ten American works. World premieres will be given to Franz Bornschein's Ode to the Brave, dedicated to the memory of the heroes of the Hornet, and to Dr. Kindler's The Seven Provinces. First hearings in Washington will be given to William Schuman's Josh Billings Overture; Samuel's Barber's Symphony in One Movement; George Antheil's Fourth Symphony; Walter Piston's Prelude and Fugue; Charles Jones' Overture for Orchestra; Aurelio Pescara's Tibet; Jack F. Kilpatrick's Four Ozark Dances, and William Bergsma's Nocturne.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933, of Musical Courier, published Semi-monthly, October to May; Monthly, June to September, at New York, N. Y., for Oct. 1, 1944.

State of New York } ss.
County of New York }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Grace Nylen, who, having been duly sworn according to law, deposes and says that she is the Business Manager of the Music Periodicals Corporation, and that the following is, to the best of her knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

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Grace Nylen, Business Manager.

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[Seal] Russell S. Golde.

(My commission expires March 30, 1945.)

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IN SCHOOLS AND STUDIOS

Eastman School of Music Opens

ROCHESTER, N. Y.—The Eastman School of Music, of the University of Rochester, Dr. Howard Hanson, director, has opened its fall term with capacity enrollment in every department, most entries completed last May. The student body is composed of some 400 undergraduates and 100 graduate students. The entering class is 40 percent men, a proportion much larger than last year.

The school maintains two symphony orchestras, a chamber music orchestra, a symphony band, the chorus and opera department. Emanuel Balaban, head of the opera department, has been granted a year's leave of absence to direct the orchestra for the Ballet Russe de Monte Carlo. During his leave, his duties will be assumed by Guy Fraser Harrison, conductor of the Rochester Civic Orchestra and associate conductor of the Rochester Philharmonic. As previously announced, Jose Echaniz, Spanish-American pianist, has been appointed to the major piano faculty.

New and recent works by contemporary composers will be heard in the annual Symposium of American Orchestral Music, to be held in Kilbourn Hall, Oct. 17-19, concluding with a public concert. As previously, Dr. Hanson conducts the Eastman-Rochester Symphony Orchestra in the symposium's informal sessions which are open to the public.

The chamber music series will be divided into two groups, concerts by guest artists and four performances by the Gordon String Quartet. The schedule is, guest artist series: Nov. 14, John Jacob Niles, folk songs; Nov. 28, Yella Pessl Trio; Feb. 13, Carlos Salzedo Ensemble; Mar. 13, Yves Tinayre, baritone. Mr. Niles will also give lectures before Eastman students. Gordon String Quartet series: Oct. 31, quartet; Dec. 12, quartet with Max Landow, pianist; Jan. 9, quartet with Robert Sprenkle, oboist; Jan. 23, quartet with Cecile Genhart, pianist.

This is the first extended series by the quartet since they were sponsored by the university. Gabor Rejto, Hungarian-born cellist who has lived in this country since 1939, has joined the quartet, whose personnel otherwise continues the same, Jacques Gordon, first violin; Walter Hagen, second violin; Kras Malno, viola. The group spent the summer at Music Mountain, Falls Village, Conn., preparing repertoire. They gave several concerts in New England.

Zemachson Opens N. Y. Studio

Arnold Zemachson, composer, has opened a New York studio where he will teach all branches of composition, harmony, counterpoint. He is offering a free scholarship in composition for a female student. Full particulars will be supplied on application.

Montreal "Lights Up"

MONTREAL—Montreal has had more or less of a musical dimout for the past two weeks. However, our season is soon to be all ablaze with musical events, like our theatre signs, which are all aglow again as in pre-war days—a good sight to see!

A recital by the Puerto Rican pianist Jesús Mariá Sanromá was sponsored by the Young Men's and Young Women's Hebrew Associations of Montreal.

In the series of 8 radio programs, Canadian Music In Wartime, sponsored jointly by the Canadian Broadcasting Corporation and the National Broadcasting Company at 10:30 P. M. (American Time) on Thursdays, Montreal was proud to note that compositions by five of her outstanding musicians, were heard: Lucio Agostini, Alexander Brott, Claude Champagne, Hector Gratton and Paul de Marky.

It is to be hoped that more of such hits will be given for both Canadian and American composers and listeners.

M. E. C.

AFTER A TEN MINUTE LESSON by Effa Ellis Perfield in fundamental relaxation for piano playing, these two children were ready to play for the photographer. (Photo by Edward Steichen, used by permission of Steinway and Sons.)

Effa Ellis Perfield Prepares Young Pianists for Picture

Effa Ellis Perfield of New York, in a ten minute lesson, prepared two children who had never played piano to pose at the keyboard for a photograph for Steinway & Sons. The boy and girl, who were eleven or twelve years old, received a lesson in fundamental relaxation, and how to produce tones with freedom from muscular tension. For musical material, Mrs. Perfield used two bird calls.

The result was a picture which has been widely used by the New York Times, by Charles Scribner's Sons in Young America's Music; and by A. S. Barnes & Co. in Modern Composers, by Gladys Burch.

James Morrison Singers Appear

Singers from the studio of James Morrison of New York are active in concert and teaching. Bertha Savage, soprano, recently gave a recital at the Griffith Auditorium, Newark, N.J., with Mr. Morrison at the piano, a repeat of a program she sang in Winston-Salem, N. C., last May. Ruth Price Marshall, dramatic soprano, recently presented her students in a recital in Portsmouth, N. H. Miss Marshall has also been currently heard in concert and radio in New England. Mary Lyon Perkins, Grace Hicks and Mary Lou Stuart now hold teaching positions in public schools in New England.

Artist-students of Mr. Morrison will give a concert in Carnegie Chamber Music Hall, New York, Oct. 26, and a second concert in the same auditorium in April.

Mr. Morrison has been singing as bass soloist at Grace Church, New York, and has accepted a similar post for the B'nai Jeshrun Temple, Newark, N. J.

Millicent F. Kleckner Pupil Engaged by Theatre Guild

Cathleen Chambers, niece of Millicent Frances Kleckner, and the youngest singer in the New Opera Company, has returned from a tour of The Merry Widow given in San Francisco and Hollywood, and has signed a contract with the Theatre Guild. She is to appear in the Guild's new production, Sing Out, Sweet Land.

Centenary Folk Festival for Emanu-El

Temple Emanu-El, New York, will celebrate its 100th anniversary by presenting a Centenary Music Festival built around the theme 100 Years of American Music. Lazare Saminsky is director. The Emanu-El Choir, other choral and instrumental groups, and prominent soloists will be presented in the concerts which begin on Oct. 20 with a series of organ recitals by Norman Coke-Jephcott, organist and choir director of the Cathedral of St. John the Divine; Frederick Kinsley of the Riverside Church; Max Sinzheimer of Temple Anshe Emet, Chicago; Willard I. Nevins, director of the Guilmant Organ School; and Joseph Yasser, musicologist and organist. Three American composers — Elliott Carter, Miriam Gideon and Bernard Rogers— are commissioned to write special works for the centennial concerts.

Alton Jones to Give N. Y. Recital

Alton Jones will give a recital in Town Hall, New York, Dec. 4. Among other recitals booked for him this fall is one in Titusville, Pa., Nov. 17. During July and August Mr. Jones appeared in the Summer Festival of the Juilliard School of Music, New York; at the State Teachers College, Lock Haven, Pa.; in Pratt, Kan.; and at the University of Connecticut.

Galamian Joins Curtis Faculty

Ivan Galamian has joined the violin faculty of The Curtis Institute of Music, Philadelphia. He began teaching on the reopening of the school, October 2.

Franceschi in Radio Series

Vera Franceschi, pianist, was heard on the Treasury Hour over WNYC, on Oct. 8.

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